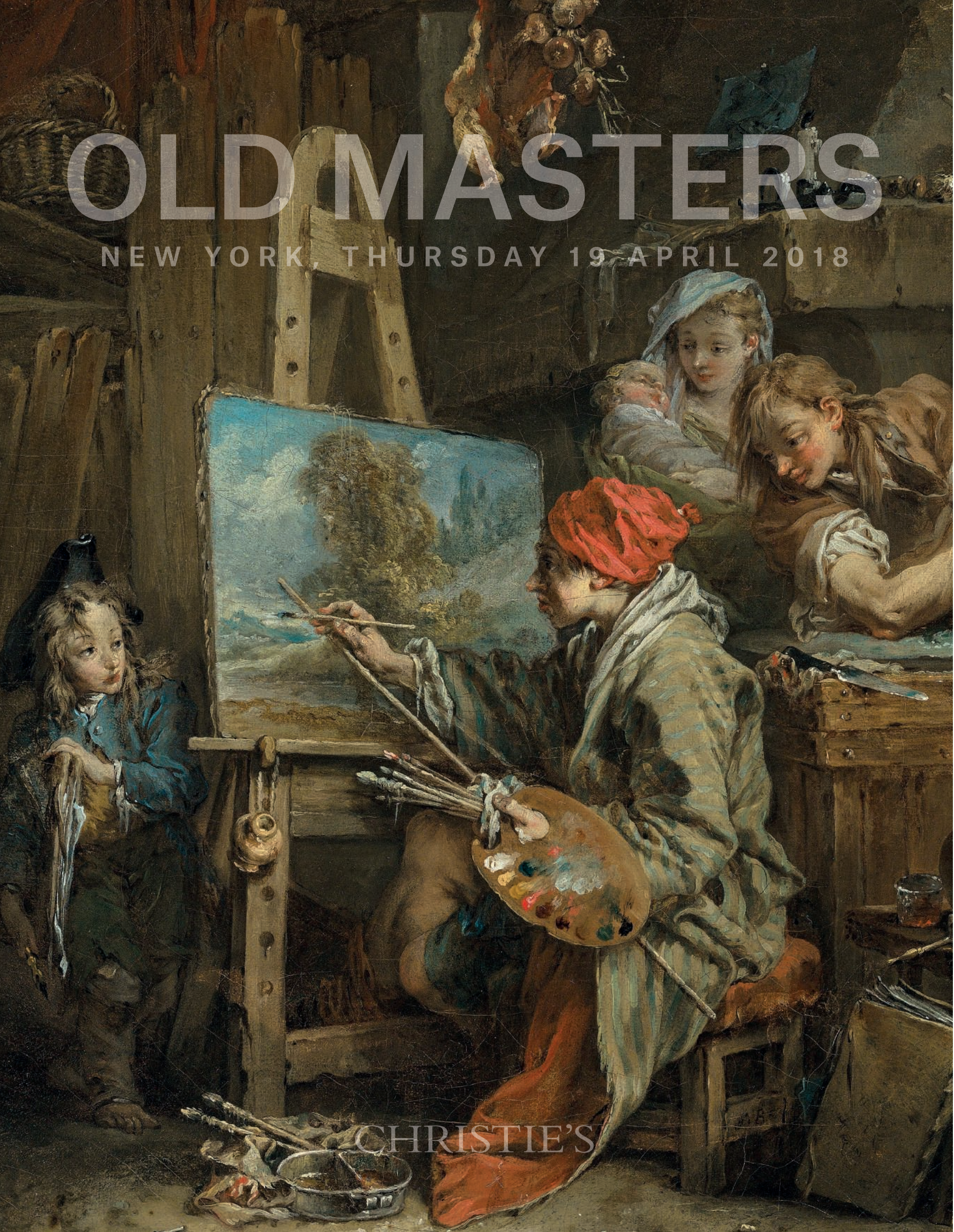
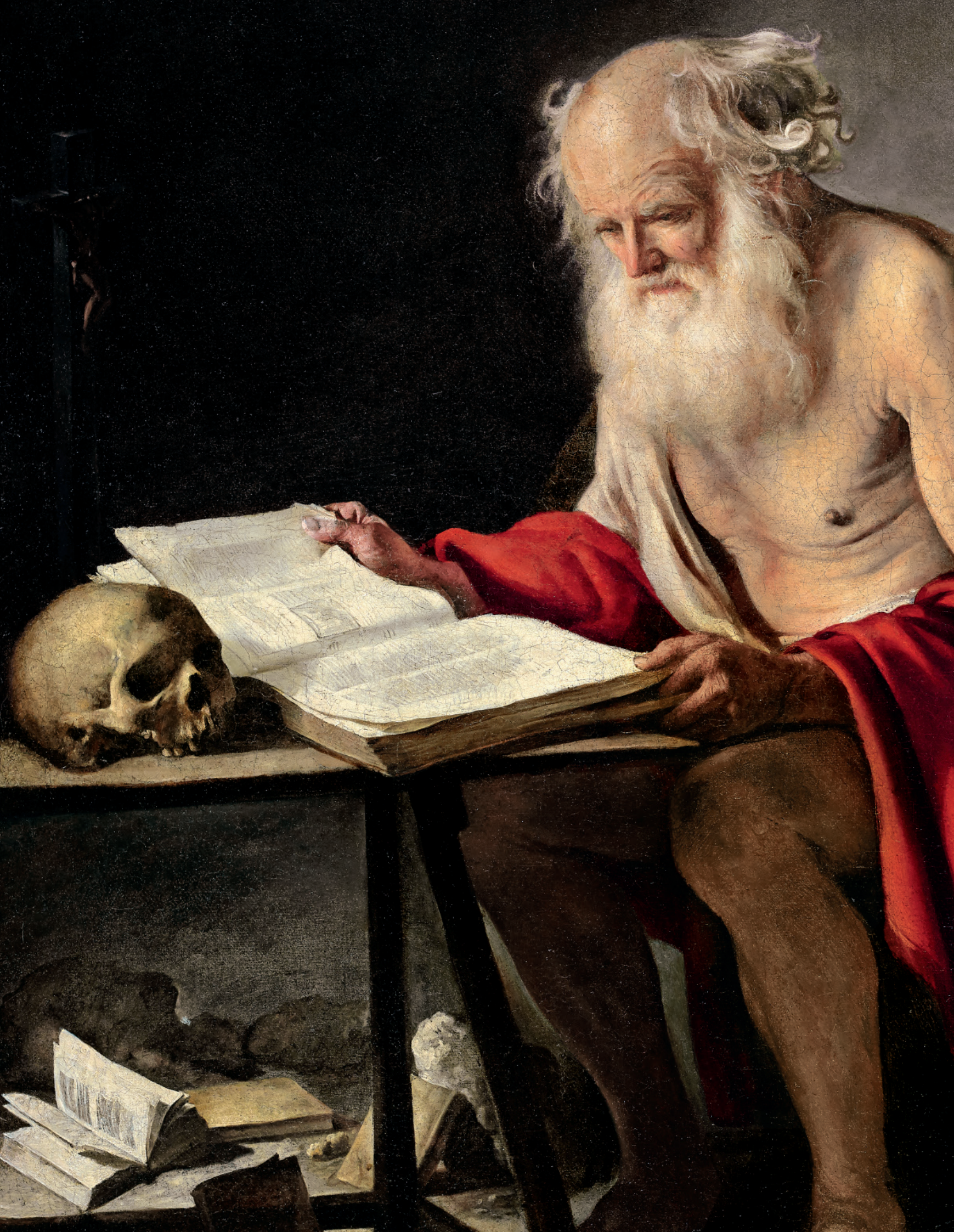


OLD MASTERS

NEW YORK, THURSDAY 19 APRIL 2018



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Thursday 19 April 2018
at 10.00 am (Lots 1-64)

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New York, NY 10020

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Olivia Paone
OPaone@christies.com
Tel: +1 212 636 2610

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Lauren Carlucci
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1

ANTONIO DELLA CORNA
(ACTIVE PADUA 1469-1491)

Christ before Annas

tempera and gold on panel
16¼ x 13¾ in. (41.3 x 35.4 cm.)

\$80,000-120,000

£58,000-87,000

€65,000-97,000

PROVENANCE:

Nosedà collection, Milan.
Achillito Chiesa, Milan; his sale, American Art Association, New York, 16 April 1926, lot 16, as 'Attributed to Squarcione'.
Art market, Florence, circa 1937.
Dr. Sasso, Milan, by 1959.
Private collection, Switzerland.
with Galerie Romer, Zurich, where acquired by the La Salle University Art Museum in 1981.

LITERATURE:

F. Zeri and M.L. White, 'Studies on Italian Paintings. II. Panels of "The Passion of Christ" by Antonio della Corna', *The Journal of the Walters Art Gallery*, 1966-67, pp. 50, 52, fig. 3.
F. Zeri, *Italian Paintings in The Walters Art Gallery*, Baltimore, 1976, I, p. 291, under no. 198.
C.P. Wistar, *La Salle College Art Museum Guide to the Collection*, Philadelphia, 1984, pp. 24, 84, illustrated.
C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 17, illustrated.

This intriguing panel belongs to a group of paintings depicting scenes from the *Passion of Christ*, first united by Evelyn Sandberg Vavalà in 1939. The publication of her research was abandoned due to the outbreak of war, but her findings were published posthumously in 1976 by Federico Zeri and Mary Lou White (*op. cit.*), who correctly identified the author of the panels as the Cremonese painter, Antonio della Corna. Little is known of della Corna's career and only two extant works are signed and dated - his 1489 *Saint Julian Slaying his Parents* in the Schwarzenberg collection, Vienna and a triptych dated 1494 in the Bagatti-Valsecchi collection, Milan (F. Zeri, *op. cit.*) - making it difficult to develop a chronology of his work.

While Antonio della Corna's work often recalls the later output of Vincenzo Foppa, the present painting shows a greater debt to the Paduan painter, Andrea Mantegna, from whose work his figure types are largely derived. Highly unusual for the late 15th century, however, is the artist's employment of much earlier *quattrocento* devices, such as the decoratively tooled gold background. The inclusion of other *retarditaire* elements, like the pikes, spears and flaming torch intersecting the background and the elaborate armor worn by the figure seizing Christ, all hark to an earlier style.

The initial grouping for the *Passion* series as proposed by Sandberg Vavalà comprised the present *Christ before Annas*; a *Last Supper* and a *Christ Betrayed by Judas*, now in the Altemps collection, Milan; a *Christ before Caiaphas* in the Walters Art Gallery, Baltimore (fig. 1); and a fragment of *Pilate Washing his Hands* in the Moratilla collection, Paris. Sandberg Vavalà also included a *Man of Sorrows*, at that time with Galleria Heim-Gairac, Paris (F. Zeri and M.L. White, *op. cit.*, illustrated fig. 8), though Zeri excluded it from the series, given its variation in dimensions from those mentioned above. More recent additions to the series include the *Washing of the Feet*, offered at Sotheby's, New York, 30 January 1997, lot 124 and the *Christ before Pilate* in Palazzo d'Arco, Mantua. In 1939 Sandberg Vavalà had attributed the series to Gerolamo da Cremona on the basis of the large altarpiece complex, at that time given to the artist, in the church of Sant' Andrea in Asola, near Mantua (F. Zeri and M.L. White, *op. cit.*, illustrated fig. 6). A later cleaning of the Mantuan polyptych, however, revealed its true author to be Antonio della Corna and thus led to the correct attribution of the *Passion* series.



Fig. 1 Antonio della Corna, *Christ Before Caiaphas*, The Walters Art Museum, Baltimore, Acquired by Henry Walters, 1913



2

MATTEO DI GIOVANNI

(BORGO SANSEPOLCRO C. 1430-1495 SIENA)

Saint Augustine

tempera and gold on panel, a fragment
16½ x 11½ in. (42.2 x 29.3 cm.)

\$150,000–250,000

£110,000–180,000

€130,000–200,000

PROVENANCE:

Commissioned for the church of Sant'Agostino, Siena and completed by 1482.
Removed to the dormitory of Sant'Agostino, Siena, by 1835.
Wentworth Henry Canning Beaumont, 2nd viscount and 3rd baron Allendale (1890-1956), London, since before 1930, and by descent.

EXHIBITED:

London, Burlington Fine Arts Club, *Winter Exhibition*, 1930-31, no. 66.

LITERATURE:

E. Romagnoli, *Biografia cronologia de' bellartisti Senesi, 1200-1800*, MS. Bibl. Com. Sen, LII, 4, IV, 1835, p. 660.

J. Pope-Hennessy, 'A Crucifixion by Matteo di Giovanni', *The Burlington Magazine*, CII, no. 683, feb. 1960, p. 67.

B. Berenson, *Italian Pictures of the Renaissance: Central Italian and North Italian Schools*, London, 1968, I, p. 259; II, pl. 815.

E.S. Trimpi, *Matteo di Giovanni: Documents and a critical catalogue of his panel paintings*, I, Ph.D. dissertation, 1987, p.p. 137, 154, no. 38, p. 157, figs. 113, 115.

D. Sallay, 'Nuove considerazioni su due tavole d'altare di Matteo di Giovanni: la struttura della pala Placidi di San Domenico e della pala degli Innocenti di Sant'Agostino a Siena,' *Prospettiva*, 112, October 2003, pp. 82-86, figs. 8, 12, 15.

D. Sallay, in C. Alessi and A. Bagnoli, ed., *Matteo di Giovanni: cronaca di una strage dipinta*, Siena, 2006, p. 158, 161, illustrated.

D. Gasparotto and S. Magnani, *Matteo di Giovanni e la pala d'altare nel senese e nell'aretino 1450-1500*, Montepulciano, 2002, pp. 38, 40-41, no. 22



Fig. 2 Matteo di Giovanni, *Madonna and Child with two angels*, Keresztény Múzeum, Esztergom





Fig. 1 Matteo di Giovanni, *Massacre of the Innocents*, Santa Maria della Scala, Scala / Art Resource, NY

Matteo di Giovanni's depiction of *Saint Augustine* once formed part of one of the artist's most important altarpieces, formerly in the church of Sant'Agostino, Siena. The principal panel of the altarpiece was *The Massacre of the Innocents* now in Santa Maria della Scala, Siena, which is signed and dated, *PVS·MATEI·IOHANNIS·/·E·SE·NIS·MCCCCLXXXII* (1482, fig. 1). The present saint is a fragment of the lunette that once sat atop the *Massacre* and has since been divided into three pieces and dispersed across various collections. At its center was *The Madonna and Child with two angels* (Keresztény Múzeum, Esztergom; fig. 2), at right was a *Saint Francis*, whose sleeve is just visible at the right edge of the Esztergom panel (private collection; fig. 3); and at left was the present *Saint Augustine*.

John Pope-Hennessy was first to propose the reconstruction of the altarpiece in 1960 (*op. cit.*) while conducting a separate search for the original home of a *predella* panel by Matteo di Giovanni. Noting that the artist's very similar *Massacre of the Innocents* for the church of Santa Maria dei Servi, Siena (now in the Museo Nazionale del Capodimonte, Naples), had been surmounted by a lunette, he suggested that the Sant'Agostino panel might have been conceived in a similar manner. Pope-Hennessy indicated a passage in Emilio Romagnoli's 1835 biography of Matteo di Giovanni (*op. cit.*), in which he described a lunette in the dormitory of the convent attached to Sant'Agostino:

'Nel fondo del Dormitorio è ancora una tavola in figura di mezzo archio, che probabilmente era sommità d'alta tavola assai più grande da altare. In campo d'oro vi è M.V. sedente col Bambino in braccio con due angeli dai lati, oltre S. Agostino e S. Bernardino, figure poco meno che naturale.'

'At the end of the dormitory there is still a panel in the shape of a half arch, which was probably the summit of another rather larger altar panel. Against a background of gold M.V. [Virgin Mary] is seated with the Child in her arms with two angels to the sides, in addition Saint Augustine and Saint Bernard, figures that are little less than natural.'

Though Romagnoli mistook the figure of Saint Francis at right for that of Saint Bernard, he was undoubtedly referring to the lunette from which the present painting was cut. On the basis of Romagnoli's account, Pope-Hennessy united the Esztergom panel with the *Saint Francis* and later with the present *Saint Augustine*, which he identified from its entry in the 1930 exhibition catalogue (see Exhibited). The painting was loaned to the exhibition by Lord Allendale, in whose collection it traditionally hung alongside Giorgione's *Adoration of the Shepherds*, in the National Gallery, Washington DC (fig. 3). According to Dóra Sallay, the lunette had already been removed to the dormitory by the seventeenth century and was evidently still intact by the time Romagnoli described it in 1835; it is not known, however, when or indeed how it came to leave the convent, nor when it was divided into three sections. The *Massacre of the Innocents*, meanwhile, remained in its original location in the church of Sant'Agostino until its recent removal to the museum.

The harmonious simplicity of the lunette, with its tranquil figures placed against a celestial gold background, must have presented a stark contrast to the tangled frenzy of violence in the scene of the *Massacre* below. In the upper left corner of this fragment, the curving diagonal of the decoratively tooled border (which continues across the upper section of the *Madonna and Child* and across the upper right corner of the *Saint Francis*) reflects the original, semi-circular form of the panel. Saint Augustine hunches slightly to accommodate the sloping edge of the lunette as it narrows toward the corner, his pose mirrored by that of Saint Francis at right. Both figures would originally have been represented as kneeling, allowing the artist to make best use of the space, but were later cut to bust length and made up into rectangles in order to better serve as stand-alone objects.

The precise context of the commission and dedication of the altarpiece are no longer clear. As Dóra Sallay outlines in her essay surrounding the *Massacre of the Innocents* (*op. cit.*, p.161-162), the altar itself was founded in 1463 by the widow, Andreoccia di Bandino di ser Luca, in remembrance of her first husband, Checco di Jacobo. The altar was to be dedicated to Saint Francis of Assisi, but in the intervening decades changed instead to that of the Innocents (*op. cit.*, p. 162). It was at this time, by 1482, that Matteo di Giovanni's altarpiece was installed. The reason for the shift is not known, Sallay suggests it may have been due to increased interest in the cult of the Innocents, but, as Pope-Hennessy rightly points out, the church was home to important relics of the Holy Innocents which was likely a relevant factor (*op. cit.*, p. 64, note 12). The altar's initial Franciscan dedication and its placement within the church of Sant'Agostino no doubt account for the inclusion of those saints in the altarpiece's lunette.



Fig. 3 Giorgione, *Adoration of the Shepherds*, known as the *Allendale Nativity*, acquired by Thomas Wentworth Beaumont in 1847, National Gallery of Art, Washington

PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

3

WESTPHALIAN SCHOOL, CIRCA 1490

Saint Michael Expelling the Rebel Angels

oil on panel, unframed

45¾ x 29½ in. (116.3 x 74.9 cm.)

\$300,000–500,000

£220,000–360,000

€250,000–410,000

PROVENANCE:

Private collection, Switzerland.

Art market, Switzerland, where acquired by the present owner.



Fig. 1 Infrared-reflectograph of the present lot, detail

A brilliant palette of acerbic hues accentuates the tumultuous energy of the scene unfolding in this panel: Saint Michael and his fellow angels casting Lucifer and the rebel angels from heaven. Michael dominates the composition, the peridot feathers of his magnificent wings echoed in the green velvet lining of his damask robe that flutters vigorously about him. With an impassive expression he brandishes his sword above Lucifer (the light-bearer), whose fair face and golden ringlets remain a mark of angelic beauty, but whose hands have already been transformed into hideous appendages resembling chicken feet. Beneath him, other fallen angels spiral toward hell, some still clad in their voluminous robes, others having already lost this privilege, their nudity revealing the full extent of their Boschian monstrosity. This epic battle was a popular theme in Northern Renaissance art, its origins dating back to the Limbourg brothers' *Très Riches Heures* of 1416 (fol. 64v; see L. Silver, "Jheronimus Bosch and the Issue of Origins," *Journal of Historians of Netherlandish Art*, 1:1 (Winter 2009) DOI: 10.5092/jhna.2009.1.1.5). The biblical source is found in the Old Testament (Isaiah 14:12-15), in which the prophet exclaims:

How art thou fallen from heaven,
O Lucifer, son of the morning!
How art thou cut down to the ground,
That didst cast lots over the nations!
And thou sadist in thy heart:
"I will ascend into heaven,
Above the stars of God
Will I exalt my throne...
I will be like the Most High".

The story is taken up again in the New Testament (Luke 10:18) when Jesus first speaks: "I saw Satan fall like lightning from heaven," and again in 2 Peter 2:4: "For if God did not spare the angels who sinned, but cast them down to hell and delivered them into chains of darkness, to be reserved for judgment".

In the Renaissance, the story of the Rebel Angels' battle with God was understood through the lens of Saint Augustine's *City of God*, in which the 5th-century Father of the Church establishes Lucifer's rebellion as the origin of evil in the world. In this manner, Augustine reoriented the invention of sin, namely that of Pride, to the beginning of the story of Creation, prior to Adam and Eve's Temptation in the Garden of Eden (*ibid.*).

Accordingly, this panel could have originally been part of a large polyptych dedicated to the Story of Creation, in a similar manner to Master Bertram's 1379 *Grabow Altarpiece* (Kunsthalle, Hamburg), in which the first scene depicts the Fall of the Rebel Angels. Stylistically, however, the author of the present panel drew inspiration from the work of Rogier van der Weyden as interpreted by his student, Hans Memling. In particular, the angel's facial types, with their protruding eyes, long, narrow noses, and high foreheads crowned by centrally-parted golden curls, find parallels in the numerous angels who populate Memling's paintings, such as those seen in his *Triptych of the Last Judgment* (1467-1471, Muzeum Narodowe, Gdansk), as well as his depictions of the Virgin Mary (see, for example, the c. 1467-70 *Virgin and Child* in the *Musées royaux des Beaux-Arts de Belgique, Brussels*). Yet the present composition's overall emphasis on sculptural plasticity, together with the vibrant color scheme dominated by lime greens and frosty shades of red, points to the artist's Germanic origins. Examination of the panel's extensive underdrawing, visible to the naked eye in several places, but most clearly seen through infrared reflectography (fig. 1), provides further evidence that the author worked in this region, the birthplace of printmaking. The numerous, agitated drapery folds of the angels' garments as well as the shadows that define the volumes of their faces are worked out in crisp parallel- and cross-hatches that are so meticulously rendered that it suggests the artist was proficient in making woodcuts and engravings.



PROPERTY OF A PRIVATE SOUTH AMERICAN COLLECTION

4

CATALAN SCHOOL, EARLY 16TH CENTURY

Saint Michael Vanquishing the Devil

oil and gold on panel

75¼ x 21½ in. (191.2 x 54.6 cm.)

\$150,000–250,000

£110,000–180,000

€130,000–200,000

PROVENANCE:

Acquired by Ignacio Zuloaga, an artist, in Spain for Enrique Larreta, Buenos Aires, and by descent to Dr. Enrique Larreta, Buenos Aires.

EXHIBITED:

Buenos Aires, Museo Nacional de Bellas Artes, *Pintura Española de los Primitivos a Rosales*, 1939, no. 2, illus., as Catalan School, 15th century.

This panel may have originally decorated the outer frame, or guardapolvos (dust guard), of a large altarpiece. The archangel Michael appears as a holy knight with wings of red, green and peacock feathers. Standing triumphantly over the devil, he holds a balance with two diminutive figures representing souls. Stripped bare, the kneeling man and woman clasp their hands together in supplication as they receive divine judgment: while the righteous man gazes upward toward heaven, the unfortunate woman covers her mouth in trepidation as she dips perilously close to the devil's claw. Forming a nightmarish tangle of reptilian skin, wings, fangs and horns, the devil writhes on a floor adorned with elegant geometric tiles.

The iconography is drawn from the Book of Revelation (12:7-9), in which John the Evangelist describes the ultimate conflict between good and evil: "And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels, and prevailed not; neither was their place found any more in heaven. And the great dragon was cast out, that old serpent, called the Devil, and Satan, which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him". Popular in Catholic southern Spain during the 15th century, the subject was associated with the Reconquista—the reconquering of Spanish territories lost to the Moors in the 8th century. Following tradition, Saint Michael wears a gleaming suite of armor and a red velvet-lined cope with a golden fringe. The artist has delighted in the rendering of the ornamental details that fill the pictorial surface. The halo and goldwork are embellished with gilt stucco decoration, while a pomegranate motif evoking contemporary velvets fills the background, creating a luxurious setting for the scene.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

5

PIETRO DEL DONZELLO

(FLORENCE 1452-1509)

The Madonna and Child with the Infant Saint John the Baptist

oil on panel, tondo

36½ in. (91.7 cm.) diameter

\$400,000–600,000

£290,000–430,000

€330,000–490,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 12 December 1962, lot 129, as Raffaellino del Garbo (£950), where acquired by the following with Herner Wengraf, London.

Art market, Florence.

with Giancarlo Baroni, Paris, 1963.

Art market, Paris, 1963.

Acquired by the present collector in the late 1960s or early 1970s.

LITERATURE:

The Burlington Magazine, June 1968, pl. V, as Raffaellino del Garbo.

This beautiful renaissance *tondo*, monumental in scale, was only recently restored to the *oeuvre* of the Florentine painter, Pietro del Donzello. At the time of its sale in 1962 and its subsequent publication in *Burlington Magazine* later in the decade, the painting was considered to be the work of the younger Raffaellino del Garbo and was listed under that attribution by both Federico Zeri and Bernard Berenson in their respective archives. Prof. Laurence Kanter, however, recognized the painting's author as Pietro del Donzello (written communication with the department, 25 February 2018). The elegance of the figures and pervading sense of serenity recall the work of Lorenzo di Credi and Domenico Ghirlandaio, to the whom the artist's style is indebted. The figures are placed before a stone ledge and their high vantage point permit the inclusion of distant landscape with no interruption in the middle ground. The painting's beautiful surface allows the viewer to fully appreciate the meticulously detailed representation of the city, rendered almost in miniature, nestled in the hills beyond.

Pietro and his brother, Ippolito, also a painter, took the name "Donzello" from their father, who was a *donzello dell' Signoria*, a messenger of the Florentine government. Pietro is largely recorded as having produced standards and shields for the city of Florence and, while many commissions of that kind are recorded, only two paintings by the artist are documented, both executed for the city. The location of the first, his *Crucifixion with Two Angels* for the Ospedale di San Matteo, is unknown, but the second, his *Annunciation* can be found in the church of Santo Spirito, Florence (fig. 1). The *Annunciation* was painted for the one of the church's Frescobaldi chapels in 1498-99 and remains in its original position today. The porcelain-like treatment of flesh and clean, sharply outlined features of the figures in the documented Santo Spirito painting find parallels in those depicted in the present *tondo*.

We are grateful to Prof. Laurence Kanter for proposing the attribution on the basis of photographs.



The present lot in its frame



Fig. 1 Pietro del Donzello, *Annunciation*, church of Santo Spirito, Florence.



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

6

PSEUDO-CAROSELLI

(ACTIVE IN ROME, FIRST QUARTER OF THE 17TH CENTURY)

A courtesan in a plumed hat playing a tambourine, a landscape beyond

oil on canvas, unlined
39 x 29¼ in. (99.1 x 74.3 cm.)

\$60,000–80,000

£44,000–58,000

€49,000–65,000

PROVENANCE:

Neroni family, Ripatransone, from whom acquired by the parents of the present owner by the 1950s.

LITERATURE:

D. Semprebene, *Angelo Caroselli, 1585-1652: un pittore irriverente*, Rome, 2011, p. 99, illustrated, as Angelo Caroselli (entry by M. Marini).

Published in 2011 as a work by Angelo Caroselli (*op. cit.*), this delightfully spontaneous tambourine player was omitted from the more recent monograph by Marta Rossetti, who believes it to be by the so-called Pseudo-Caroselli (written communication with the department, 6 March 2018). As Rossetti asserts, the pseudonym has in fact come to encompass paintings by more than more artist working in the ambit of Caroselli. This painting belongs to the group considered to be by the most significant hand of those collected under the Pseudo-Caroselli umbrella, that most influenced by Caroselli himself. The group includes, among others, the *Death of Cleopatra* in an English private collection, the *Bacchus and Ariadne* formerly in the Appleby collection, Jersey, and the *Pair of Lovers* and *Singing lady in a plumed hat*, both of whose locations are unknown (see V. Sgarbi, 'Pseudo Caroselli, *La morte di Cleopatra...*', *Quaderni del Barocco*, November, 2012, pp. 3-6).

Rossetti retains that the hand responsible for the latter group of pictures (and indeed those other hands of a lesser quality also given to the Pseudo Caroselli) must belong to an artist of Flemish origin, given their derivation from the work of Maarten van Heemskerck (*loc. cit.*, p. 5). Indeed, in this painting, the crisp, smooth treatment of the flesh, the precision with which details of the linen, hair and feather are rendered and the spindle-like quality of the fingers certainly indicate the work of a northern artist. Rossetti has proposed that the Pseudo Caroselli (or at least, the specific artist responsible for the group in question here) may be identifiable as a relation of Henri Cousin. Cousin was a celebrated goldsmith and jeweler whose family ran one of the most important goldsmith companies in Paris, with a further workshop in Rome. She notes the prominent references to gold and repeated inclusion of elaborate, Netherlandish gold objects in the group given to this artist, and suggests that the "C" in the CD signature adorning *Antony and Cleopatra* in a Florentine private collection, could in fact stand for "Cousin" as much as for "Caroselli". Prior to 1603, Caroselli's father-in-law, the Flemish painter, Balthasar Lauwers, had married Cousin's daughter, Elena, linking the family of painters with that of the French goldsmiths.

We are grateful to Prof. Marta Rossetti for endorsing the attribution on the basis of photographs.





Fritz Gutmann, as photographed by Man Ray

Fritz Gutmann (1886 - 1944) was born in Berlin. His father, Eugen, had founded the Dresdner Bank in 1872. After the First World War, my grandfather Fritz established a private bank in Amsterdam, and the family settled in a beautiful home named "Bosbeek", just 20 miles west of the city. The renowned Dutch painter Jacob de Wit had decorated the doors and ceiling with exquisite paintings, in the 1750s.

During the 1920s my grandfather's art collection grew considerably. Eventually it included a wide variety of works ranging from the early 15th to the late 19th century, from Memling to Degas. But one period appealed to him in particular, the German Renaissance, and most specifically male portraits.

Lucas Cranach the Elder's portrait of *John Fredrick* arrived at "Bosbeek" late in 1922. Earlier that same year Fritz had acquired Cranach's *Samson and the Lion*. Two years later Cranach's *Melancholy* joined the collection. But they would not all hang together. Instead *John Frederick* joined the other portraits of the period, in Gutmann's red-damask lined men's smoking-room, alongside those by Hans Baldung-Grien, Wolfgang Beurer (now in the Thyssen-Bornemisza Museum), Hans Burgkmair, Jakob Elsner, Bernhard Strigel and the Meister des Mornauer Bildnisses (now in the Alte Pinakothek, Munich). Even more Renaissance treasures were hidden from view. Behind a secret door lay the entrance to the safe-room, which housed my great-grandfather Eugen's famed collection of silver-gilt sculptures and cups, along with other objets de vertu.

The company that would gather in this room was almost equally illustrious. There were other bankers and collectors like Fritz Mannheimer and Franz Koenigs, dealers such as Jacques Goudstikker, relatives including Hans Arnhold and Albert von Goldschmidt-Rothschild, and sometimes even royalty: Prince Bernhard von Lippe-Biesterfeld or the exiled Kaiser, who lived nearby.

Inevitably the peace of the twenties gave way to the turbulence of the thirties. My grandfather and grandmother, Louise von Landau, might have escaped what was to come. They knew enough to insist their children stay in the relative safety of Italy and England. However by 1940 they had run out of options. After a prolonged period of house-arrest, during which time Nazi agents gradually stripped "Bosbeek" of all its possessions, Fritz and Louise were arrested in 1943. They died in the camps a year later.

-Simon Goodman



PROPERTY RETURNED TO THE HEIRS OF FRITZ GUTMANN

7

LUCAS CRANACH I

(KRONACH 1472-1553 WEIMAR)

Portrait of John Frederick I, Elector of Saxony (1503-1554), half-length

oil on panel

24¾ x 15½ in. (62.8 x 39.7 cm.)

\$1,000,000–2,000,000

£730,000–1,400,000

€820,000–1,600,000

PROVENANCE:

Christian Wilhelm Schweitzer (1781-1856), Minister of State, Grand Duchy of Saxe-Weimar-Eisenach (1843-1848), Weimar, 1851.

Joseph Neustätter, Vienna, c. 1880.

with Galerie Helbing, Munich, 1922.

with Kurt Bachstitz, The Hague.

Fritz Gutmann, Heemstede (Haarlem) (1886-1944), purchased from the above 1922, until dispossessed in the Netherlands as a result of Nazi persecution.

Private collection, United States.

Returned to the heirs of Fritz Gutmann, 2018, pursuant to a settlement agreement between the parties which resolves any dispute over title.

EXHIBITED:

Rotterdam, Museum, *Meesterwerken uit vier eeuwen, 1400-1800*, 25 June-15 October 1938, no. 28.

LITERATURE:

C. Schuchardt, *Lucas Cranach des Aeltern Leben und Werke*, II, Leipzig, 1851, pp. 130-31, no. 415.

M.J. Friedländer and J. Rosenberg, *Die Gemälde von Lucas Cranach*, Berlin, 1932, p. 78, no. 267.

M.J. Friedländer and J. Rosenberg, *The Paintings of Lucas Cranach*, London, 1978, p. 135, no. 333.



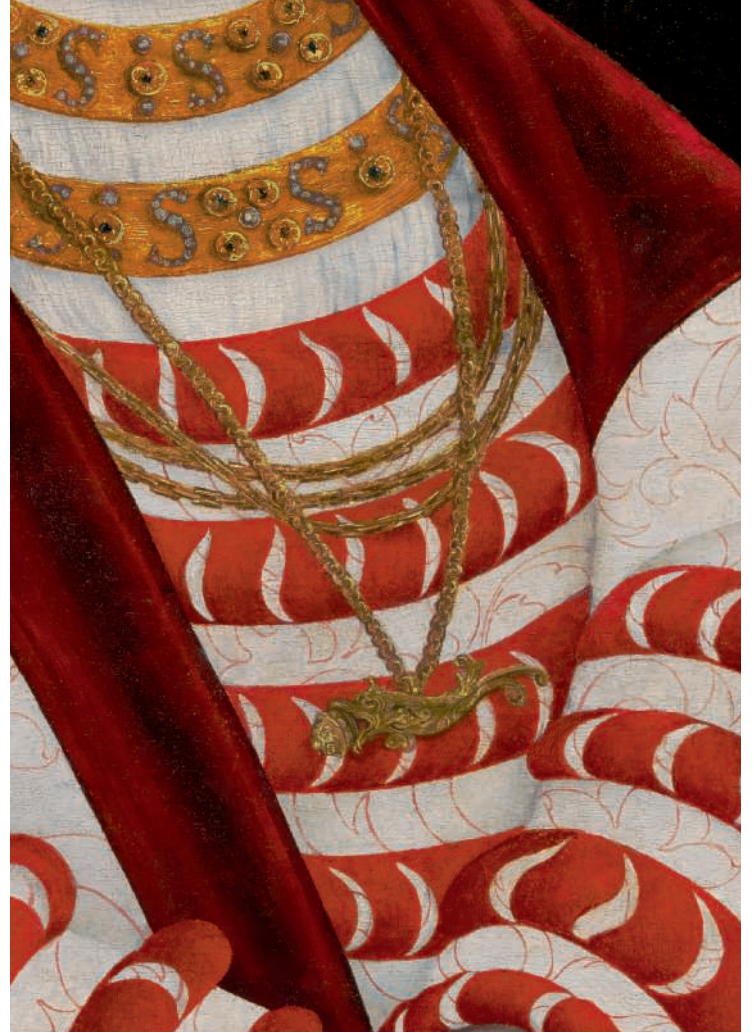
Fig. 1 Lucas Cranach I, *Electors of Saxony: Friedrich the Wise (1482-1556) Johann the Steadfast (1468-1532) and Johann Friedrich the Magnanimous (1503-54)*/ Hamburger Kunsthalle, Hamburg, Germany / Bridgeman Images







Fig. 2 Lucas Cranach I, *Portrait of John Frederick the Magnanimous (1503-54) Elector of Saxony* / Louvre, Paris, France / Peter Willi / Bridgeman Images



detail of the present lot

For over seventy-five years, this arresting portrait of John Frederick the Magnanimous was presumed lost or destroyed. Its reemergence constitutes an exciting opportunity for scholars of early German Renaissance portraiture as well as a triumphant moment for the descendants of Friederich Bernhard Eugen Gutmann, from whose collection it was looted during the Second World War. The painting is, without question, one of Cranach's most refined portrayals of the Elector John Frederick, who at the time it was executed in the 1530s was the artist's greatest patron and close friend.

Cranach portrays John Frederick half-length and in three-quarter profile, with his arms slightly cropped along the left and right edges to heighten his monumentality. The artist had established this pictorial convention years earlier, while working as court painter in Wittenberg for the Elector's uncle, Frederick the Wise (1463-1525). In fact, Cranach employed this pose for almost all of his elector portraits including those of the sitter's father and predecessor, John the Steadfast (1468-1532), as can be seen in Cranach's magnificent painting of the three rulers, *The three Electors of Saxony: Frederic the Wise, John the Steadfast and John Frederick the Magnanimous* in the Kunsthalle, Hamburg (fig. 1).

Exuding confidence, John Frederick gazes resolutely ahead, his commanding figure filling the picture plane. The elector's grand stature is enhanced further by his resplendent—and voluminous—attire, which includes a doublet accented with bands of red silk fashionably slashed to allow the embroidered white fabric beneath to peek through. Adorning the doublet's upper section are three gold collars featuring a motif of pearl "S"s interspersed with geometric designs composed of sapphires and more pearls. Four gold chains, including one with a pendant in the form of a

dolphin clutching a pomander in its jaws, add further luster and weight to the elector's imposing torso. A similar golden dolphin pendant appears in Cranach's 1531 portrait of John Frederick in the Louvre (fig. 2). In addition to releasing a pleasant aroma, these objects may also have functioned as ear-picks, toothpicks or possibly whistles (see A. Goetz and C. Joannis, *Jewels in the Louvre*, Paris, 2008, p. 36). Still more intricate jewels appear on John Frederick's hat, which matches the rich burgundy velvet of his overgown. In addition to a garland of enameled flowers, John Frederick's stylish beret boasts a ring, a pair of entwined serpents and a hat badge with an hourglass design—perhaps intended as a vanitas symbol. The elector sports another ring on his right index finger; prominently displayed in the portrait's central foreground, it bears what appears to be a Saxon coat-of-arms.

The earliest known portrait of John Frederick by Cranach captures him as a child, forming one half of a diptych paired with a portrait of his father, sold at Christie's, London, 6 July 1990, lot 42 (£4,840,000) and today in the National Gallery, London (fig. 3). No other likenesses of the prince by Cranach are known until the portrait of 1526 (Weimar, Schlossmuseum), painted to commemorate his marriage to Sybille of Cleves (1512-1554). This was followed by Cranach's portraits of John Frederick as Heir Apparent of 1528/30 and 1531 (location unknown, see Friedländer and Rosenberg, 1972, *op. cit.*, no. 135; and Paris, Louvre). The dashing representation of John Frederick carrying the electoral sword (Gemäldegalerie, Berlin-Dahlem), necessarily dates to after he assumed the title of Elector in 1532, and likely predates the numerous smaller official portraits of him in his new role.

As court painter to the Electors at Wittenberg, Cranach was charged with portraying the Saxon princes as well as their friends and allies. These images not only



Fig. 3 Lucas Cranach I, *Diptych: The Two Electors of Saxony, Portrait of Johann the Steadfast and Johann Friedrich the Magnanimous*, © National Gallery, London / Art Resource, NY

documented likenesses for ancestral records, but also carried a powerful political function as they were frequently exchanged as gifts, a custom that served to strengthen ties between courts by providing a physical presence of the sitter from afar. Such was surely the function of the sixty portrait pairs of Frederick the Wise and John the Steadfast that John Frederick famously commissioned from Cranach in 1532.

To produce his portraits of John Frederick, Cranach likely relied on a drawing taken from life, which was kept in his studio. The contours of the drawing would then be copied onto panels, to be painted by the artist's assistants. In this case, however, the elevated quality of brushwork and composition suggests that the entire painting was executed by Lucas' own hand, as Professor Dieter Koeplin has recently confirmed upon firsthand examination. Moreover, the underdrawing (visible through infrared reflectography; fig. 4.) reveals that the artist made several changes to his design, adjusting both the contour of John Frederick's nose and the position of his eyes as he worked out his composition. Koeplin further suggests that the fanciful attire and absence of a signature indicate that the present work may not have been intended for official circulation.

Born on June 30, 1503 in Torgau, Prussia, John Frederick would become the fourth and last Elector of Saxony in the Ernestine Saxon line. Unlike his uncle, who maintained an official neutrality toward Martin Luther and his teachings up until the end of his life, John Frederick followed his father's lead and quickly became one of the Reformer's most ardent supporters. This fervent devotion was bolstered through study; his tutor was Luther's friend and advisor, George Spalatin (1484-1545), who had trained at the university in Wittenberg. John Frederick subsequently forged a close, personal relationship with Martin Luther, sending public letters of support as early as 1520, in response to the papal bull to excommunicate the Reformer. Luther, in turn, dedicated his "Exposition of the Magnificat" to John Frederick in 1521. John Frederick helped to promote Luther's teachings and even facilitated printing of the first complete (Wittenberg) edition of Luther's works and in the latter years of his life promoted the compilation of the Jena edition.

John Frederick was closely involved with the theological and political clashes that defined the late 1520s, implementing policies that furthered the Lutheran agenda and defied the emperor and papacy, such as being one of the principal signatories of the Augsburg Confession of 1530. With his accession to the Electorate upon his father's death in 1532, John Frederick became the leader of the Schmalkaldic



Fig. 4 Infrared-reflectograph of the present lot, detail

League, an alliance of Lutheran territories designed to defend against military threats from Emperor Charles V. While vigilantly protecting his borders in this way, John Frederick also focused his attention on fostering the ordination of Lutheran pastors. Furthermore, to ensure that the Reformer's message was properly spread, he implemented a complete reorganization of the University of Wittenberg, infusing it with funds necessary to expand its library, degree programs and to redefine its curriculum, favoring increased study of ancient languages, rhetoric and the Gospels according to a program devised by Philipp Melancthon. Though John Frederick's advocacy for the Reformation was unyielding, it is noteworthy that Luther at times chastised the prince for his overindulgence in courtly pleasures, particularly drinking.

John Frederick's strong Lutheran beliefs led him into frequent clashes with Imperial and Papal policies, which came to a head in 1546, when his cousin, Duke Maurice of Albertine, betrayed his Protestant allies and led an attack on the Saxon territories that he had always coveted. Although his allies in the Schmalkaldic League quickly came to John Frederick's defense, Charles V sent his imperial armies to support Duke Maurice. On April 24, 1547, the Elector and his allies were soundly defeated at the Battle of Mühlberg. John Frederick was wounded on the battlefield and taken

prisoner. The Emperor condemned John Frederick to death but ultimately compelled the elector to agree to the Capitulation of Wittenberg, under which the prince ceded the government of his country and his ancestral lands to Maurice, in exchange for his sentence being commuted to imprisonment for life. During his incarceration, John Frederick's support of the Reformation never wavered, and he refused to compromise his beliefs, even when offered his freedom upon the renunciation of his Lutheran faith. His graceful conduct during this period of his life ultimately earned him his honorific title, "the Magnanimous". After Maurice reembraced Lutheranism and marched against the Emperor, John Frederick was released from prison in 1552; he ended his days in Weimar, where he had moved both his university (it ultimately would be transferred to Jena) and government.

We are grateful to Dr. Dieter Koeplin for endorsing the attribution to Lucas Cranach the Elder upon firsthand inspection of the painting.

Please note, a pair of carved limewood Angel Statues from the circle of Veit Stoss returned to the Gutmann heirs pursuant to a settlement agreement between the parties is offered in the Old Masters Part II sale, lot 167.





8

DOMENICO GARGIULO, CALLED MICCO SPADARO

(NAPLES 1612-1679)

The Adoration of the Shepherds

oil on canvas

29 $\frac{7}{8}$ x 40 in. (75.7 x 101.4 cm.)

\$100,000-150,000

£73,000-110,000

€82,000-120,000

PROVENANCE:

Anonymous sale; Christie's, London, 7 July 1978, lot 197, where acquired by the following with Matthiesen Fine Art Ltd., London, where acquired by the La Salle University Art Museum in 1985.

EXHIBITED:

London, Royal Academy of Arts and Washington DC, National Gallery of Art, *Painting in Naples from Caravaggio to Giordano*, 2 October 1982-1 May 1983, no. 145.

Philadelphia, La Salle University Art Museum, *Adoration of the Shepherds*, 8 December 1992-January 1993.

LITERATURE:

La Raccolta Molinari Pradelli: dipinti del Sei e Settecento, Bologna, 1984, p. 137, under no. 101, citing Carlo Volpe's opinion that the picture should be reattributed to Cavallino.

G. Sestieri and B. Daprà, *Domenico Gargiulo detto Micco Spadaro*, Milan, 1994, pp. 71-72, no. 8.

C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 32, illustrated.

Domenico Gargiulo's *Adoration of the Shepherds* illustrates the climactic moment in the story of the shepherds, who have arrived in Bethlehem to pay homage to the newborn Christ Child. It is one of several versions of the *Adoration* painted by Gargiulo throughout the course his career, which attests to the enduring popularity of the composition. The versions most closely related to the present work are in the Molinari-Pradelli collection, Marano di Castenaso, Bologna, and the Museo di San Martino, Naples, the latter of which repeats the composition in reverse, and repositions the Holy Family closer to the edge of the picture plane. In all, Gargiulo arranges the central group on and around a stepped platform, and within a classical ruin. However, in each, the artist introduces small variations in the positioning and attitudes of the figures: for example, this is the only version in which the Christ Child is depicted lying in a manger, as opposed to sitting upright with the assistance of his mother, the Madonna. However, it is the formality of the present composition which differentiates it most keenly from the other *Adorations*, in which the drama is heightened and the format is more sprawling and complex.

This canvas unites a refinement and virtuosity of brushwork with an intensely naturalistic observation of surfaces, and, in places, an extraordinary brilliance of palette. The landscape beneath the arch is fresh and spontaneous, the rocky hillside and crumbling ruins awash with vibrant light informed by his youthful sketching expeditions around Naples. The brilliantly saturated areas of bright red, blue and ochre sing out against darker tonalities of the surrounding architecture, which comprises complex layers of light and shadow rendered in opaque tones of grey and beige, and demonstrates an increasing sophistication in the observation of surfaces and the effects of light and shade. His depiction of the human form is particularly refined: the figures are crowded together in complex arrangements constructed on interlocking diagonals of subtle glances and gestures of mannered elegance, which create a dramatic relationship between the characters.

The scene conveys a sincere and realistic approach to the world of agriculture, demonstrative of the artist's adherence to the naturalism of Ribera and the Master of the Annunciation to the Shepherds. He was trained from circa 1628 in the workshop of Aniello Falcone alongside Andrea di Leone and Salvator Rosa, and an intimate familiarity with Falcone's minutely observed genre details is evident here in the intricately described hay, which spills over the sides of the manger, and the saddlebags slung against the wall to the right. The dense, *sfumato* brushstrokes and abbreviated physiognomy of several of the faces are found infrequently in Gargiulo's oeuvre. They indicate the prevailing influence of Bernardo Cavallino and suggest a dating to between 1650 and 1655, before the subsequent development of Gargiulo's baroque style circa 1660. Gargiulo's authorship was, however, unequivocally asserted by Brigitte Daprà at the time of the exhibition in 1982, and again by Giancarlo Sestieri in 1994, who recognized the similarity of the present work not only to the artist's other treatments of the theme (above all the work in the Museo di San Martino, Naples), but also to a related drawing in the Kupferstichkabinett, Berlin (fig. 1). That drawing shows a shepherd kneeling before a sheep and served without doubt as the basis for the figures of the shepherds, with some variations, in Gargiulo's painted *Adorations*.

Architecture plays a primary role in each of Gargiulo's *Adorations*. His decision to stage the birth of Christ in a setting dominated by a ruinous, classical edifice may indicate a knowledge of similar subjects by Poussin, such as his *Adoration of the Magi* (Staatliche Kunstsammlungen, Dresden, inv. 717) and his *Adoration of the Shepherds* (National Gallery, London, inv. NG6277), which date from the 1630s. The abandoned church also recalls the innovative architectural sceneries of Viviano Codazzi, with whom Gargiulo is known to have collaborated. Indeed, according to Sestieri, the invention and perhaps even the execution of the architecture should be given to Codazzi in at least the San Martino *Adoration*, if not in others. However, in the present composition, the absence of overlapping between figures and architecture symptomatic of their collaborations, as well as the uniformity of the handling, definitively discount the possibility of Codazzi's participation, and confirm Gargiulo to be the sole author.



Fig. 1 Domenico Gargiulo, called Micco Spadaro, *Kneeling shepherd with a sheep*, Kupferstichkabinett, Berlin



PROPERTY OF A GENTLEMAN

9

FEDERICO BAROCCI
(URBINO C. 1535-1612)

Study of the head of a girl

oil on panel

17 x 13¼ in. (43.3 x 33.7 cm.)

with the seal of Boncompagni Ludovisi and the remains of the seal of Boncompagni Ruffo (on the reverse)

\$400,000–600,000

£290,000–430,000

€330,000–490,000

PROVENANCE:

Ugo Boncompagni, 4th Duke of Sora (1614–1676), Rome, and by descent to Gregorio II Boncompagni, 5th Duke of Sora and Arce (1642-1707), Rome, and by inheritance to

Antonio I Boncompagni, 6th Duke of Sora and Arce, (1658-1721), Rome, called Boncompagni Ludovisi after 1702, and by descent to Private collection; Dorotheum, Vienna, 21 October 2014, lot 62, where acquired by the present owner

LITERATURE:

ASV, Archivio Boncompagni Ludovisi, *Inventory of Gregorio Boncompagni 17th March 1707* (prot. 659, no. 5) 42 / n. 2 "Quadri da mezza testa per alto con cornici dorate, rappresentanti due teste con busti di Donne al naturale dipinti in tavola."

G. De Marchi, *Mostre di quadri a S. Salvatore in Lauro (1682-1725): stime di collezioni romane: note e appunti di Giuseppe Ghezzi*, Rome 1987, p. 150, as "Due Testine, in tavola, del Barocci".



Fig. 2, Federico Barocci, *Study of a Head of a Young Woman*, private collection.

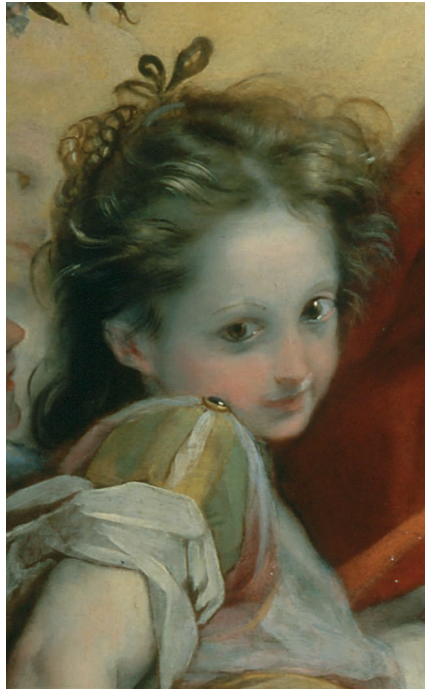




Fig. 1. Federico Barocci, *Madonna del Popolo*, Gallerie degli Uffizi, Florence, Scala/Ministero per i Beni e le Attività culturali / Art Resource, NY



Detail of fig. 1



Detail of fig. 1



The present lot

Prior to its rediscovery and sale in 2014, this tender depiction of a young girl by Federico Barocci was known only through a brief inventorial reference of 1701, having been listed as one of *'Due Testine, in tavola, del Barocci'* ('Two little heads, on panel, by Barocci'), lent in that year for exhibition in the church of San Salvatore in Lauro, Rome (G. De Marchi, *op. cit.*). The paintings were among twenty-two works lent to the church by Gregorio II Boncompagni, noted as *'S.r Duca di Sora, Principe di Piombino'*. Since the present painting's sale, it has been carefully cleaned, revealing Barocci's characteristically luminous fleshtones and swift, delicate brushwork. The discovery of this painting provided the autograph prototype for several previously known versions after the composition, including one given to the artist in the National Gallery of Victoria, Melbourne, a workshop version in a private collection and a later copy in the Pinacoteca Nazionale, Bologna.

At the time of the 2014 sale, Andrea Emiliani assisted in cataloguing the lot and the attribution to Barocci has more recently been endorsed by Daniele Benati (written communication, 27 February 2018). Emiliani recognized this painting's connection to Barocci's celebrated altarpiece *The Seven Acts of Mercy*, better known as *The Madonna del Popolo*, dated 1679, now in the Galleria degli Uffizi, Florence (fig. 1). The iconic altarpiece was commissioned by the Fraternità dei Laici for their dedicated chapel in the church of Santa Maria della Pieve, Arezzo. From the time he received the commission to its final execution in 1579, Barocci produced numerous studies and *bozzetti*, experimenting with the composition and figures' poses, some of which survive today (British Museum, London; Gallerie degli Uffizi, Florence; Kupferstichkabinett, Berlin). Indeed, at the time of the 2014 sale, the present panel was offered alongside another head study, the second of the *'Due Testine'* lent by Boncompagni, which also relates to *The Madonna del Popolo* (fig. 2). The study of a

young woman in profile corresponds directly with the figure at far left, who gazes at the musician, oblivious to the baby playing with the pages of her prayer book. Emiliani notes the distinct similarity in features between the present young sitter and the girl with her hands clasped at the left of the composition. The child glances down to her younger sibling, who is delightfully distracted by the musician, while their kneeling mother points to the miraculous vision above. In a number of preparatory sketches, including one in the Gemäldegalerie, Berlin, we see Barocci experiment with various poses of this charming family group, especially for the positioning of the little girl's face. In addition to Emiliani's assertion, however, it is difficult to ignore the parallels in expression and pose of the present sitter, her head tilted slightly downward and her shy yet steady gaze fixed directly upon the viewer, and that of the angel at Christ's right hand. Their hair is also styled in a similar manner, parted at the center and half gathered loosely in braids at the back of the head with a looping ribbon, the rest falling behind their shoulders. The sitter here and the angel arguably share a stronger resemblance than the comparison proposed initially by Emiliani.

The apparent affection captured in this likeness and the engaging directness of the sitter's expression led Emiliani to believe this to be a portrait rather than a simple head study. If she is indeed the child included in Barocci's monumental altarpiece, she must therefore have been the daughter of an important noble family and perhaps, as Emiliani suggests, a young member of the Urbino court.

We are grateful to Prof. Daniele Benati for endorsing the attribution on the basis of photographs.

PROPERTY FROM A PRIVATE GERMAN COLLECTION

10

STUDIO OF HENDRICK AVERCAMP
(AMSTERDAM 1585-1634 KAMPEN)

Figures skating on a frozen lake

with monogram 'HA' (lower center, on the wood)

oil on panel

8 $\frac{3}{4}$ x 12 in. (21.3 x 30.3 cm.)

\$40,000–60,000

£29,000–43,000

€33,000–49,000

PROVENANCE:

Private collection, Germany, and by descent to the present owner.

Recent dendrochronological examination of the painting undertaken by Dr. Ian Tyers (December 2017) has confirmed that the single vertical oak board comes from a tree that was felled in northern Europe after *circa* 1603. The painting derives from a watercolor drawing by Avercamp in the Albertina, Vienna (fig. 1), suggesting that, at the very least, it was executed by someone in close proximity to the master who had access to this image. While too little is known about Avercamp at present to say for certain that he had a studio, recent research indicates that he received several large-scale commissions in Kampen, which may support such an idea.

A copy of Dr. Tyers' report will accompany the sale of this painting.



Fig. 1 Hendrick Avercamp, *Figures skating on a frozen lake*, Albertina, Vienna



PROPERTY FROM A EUROPEAN PRIVATE COLLECTION

11

STUDIO OF REMBRANDT HARMENSZ. VAN RIJN
(LEIDEN 1606-1669 AMSTERDAM)

The Standard Bearer

oil on canvas

38¾ x 28¾ in. (98.2 x 72 cm.)

\$400,000-600,000

£290,000-430,000

€330,000-490,000

PROVENANCE:

P.A.B. Widener (1834-1915), Lynnewood Hall, Elkins Park, Pennsylvania, by 1900.

Private collection, The Netherlands, from whom acquired by the present owner in 2013.

EXHIBITED:

Amsterdam, Rembrandthuis, *Ferdinand Bol and Govert Flinck: Rembrandt's Master Pupils*, 13 October 2017-18 February 2018, no. 4, as 'Possibly Govert Flinck or Ferdinand Bol, after Rembrandt'.

LITERATURE:

Catalogue of Paintings Forming the Private Collection of P. A. B. Widener, Ashbourne—Near Philadelphia, Part II: Early English and Ancient Paintings, Paris, 1900, no. 242, illustrated, as 'Rembrandt (Van Ryn)'.

J. Bruyn et al., *A Corpus of Rembrandt Paintings*, III, Dordrecht, Boston and London, 1989, p. 230, no. 6 under 'Copies'.





Fig. 1 Govaert Flinck (after Rembrandt), *The Sacrifice of Isaac*, Alte Pinakothek, Munich



Fig. 2 Rembrandt van Rijn, *The Sacrifice of Isaac*, The State Hermitage Museum, Saint Petersburg

Only recently rediscovered, this stirring representation of a military ensign is the only known painted studio replica of Rembrandt's masterpiece, *The Standard Bearer*, in a private collection. One of the most iconic images of the Dutch Golden Age, the work enjoyed immense popularity and was repeatedly copied in prints, drawings and paintings well into the 18th century (see J. Bruyn *et al.*, *A Corpus of Rembrandt Paintings*, The Hague, 1982, III, pp. 230-231, under no. A120). As is typical of Rembrandt's compositions from the mid-1630s, the painting depicts a life-size figure, conceived with dynamic brushwork and strong color effects, achieved through a restricted palette of browns and greys. The author of the present painting employed a similar technique. The loose, confident handling of paint brilliantly displays the artist's understanding of the nuanced textural effects in Rembrandt's work.

When this painting was featured in the 2017-18 exhibition *Ferdinand Bol and Govert Flinck: Rembrandt's Master Pupils* at the Rembrandthuis, the attribution was offered as 'Possibly Govert Flinck or Ferdinand Bol, after Rembrandt'. Studio versions such as this provided Rembrandt's assistants with a clearer picture of the ways in which the master structured his compositions, arranged his colors and applied his paint but also enabled them to develop a repertoire of pictorial motifs to employ in their own compositions. With the advantages of this training, however, came the responsibility of emulating the 'house style', thereby maintaining a consistent quality

among works leaving the studio. This required Rembrandt's assistants—even those as skilled as Flinck and Bol—to suppress their own artistic identities, making it exceedingly difficult to identify individual studio hands.

Rembrandt painted *The Standard Bearer* during a period of transition in his own career and those of his assistants. Following his move to Amsterdam in 1631, Rembrandt became the head of the studio belonging to Hendrick Uylenburgh on the Jodenbreestraat. He held this position until 1 May 1635, when he departed for new accommodations on the Nieuwe Doelenstraat (see S.A.C. Dudok van Heel, 'Rembrandt and His Pupils: A Timeline', in *Drawings by Rembrandt and His Pupils: Telling the Difference*, ed. H. Bevers, Los Angeles, 2010, p. xi). Shortly after leaving Uylenburgh's studio, Rembrandt appears to have taken on a number of new students, among them Gerbrand van den Eeckhout, Jan Victors and, perhaps most pertinent here, Ferdinand Bol.

Of these artists, Bol was in a unique position given his previous artistic instruction with the Dordrecht history painter Jacob Gerritsz. Cuyp. In light of his advanced status, it is not hard to envision Rembrandt setting him the challenge of producing the present studio replica of the *The Standard Bearer* while the prime version remained in the artist's Doelenstraat studio. Indeed,



Fig. 3 Rembrandt van Rijn, *Self Portrait with Shaded Eyes*, Image courtesy of The Leiden Collection, New York



Detail of the present lot

several such works by or attributed to Bol are known, including the *Christ appearing to Mary Magdalene as a gardener* of circa 1638-39 on loan to The Rembrandt House Museum, Amsterdam as well as *The angel Raphael leaving Tobias and his family* of approximately a year earlier in the collection of Nathan Saban (see D. de Witt and L. van Sloten, 'Ferdinand Bol: Rembrandt's Disciple', in *Ferdinand Bol and Govert Flinck: Rembrandt's Master Pupils*, eds. L. van Sloten and N. Middelkoop, Zwolle, 2017, pp. 46-48, nos. 46, 51). If this precocious work was, in fact, executed by Bol, it may well have been the earliest painting he produced as a member of Rembrandt's studio under the master's supervision.

One must equally consider the very real possibility that our painting might instead have been executed by Govaert Flinck, who had studied with Rembrandt and replaced him as head of Uylenburgh's studio following the master's departure in 1635. While Flinck's training with Rembrandt had probably come to an end by this time, there is compelling visual evidence of continued contact between the two painters in the years that followed. It is perhaps instructive that the most striking example dates to 1636, the year Rembrandt painted *The Standard Bearer*. It was then that Flinck completed his *The Sacrifice of Isaac*, now in the Bayerische Staatsgemäldesammlungen, Alte Pinakothek, Munich (fig. 1), a version of Rembrandt's own painting of the subject dated 1635 in the State Hermitage Museum, St. Petersburg (fig. 2).

Until the early part of the last century, the model for *The Standard Bearer* was generally regarded as a portrait of Rembrandt himself. While the ensign's features do indeed bear some resemblance to Rembrandt's own (fig. 3), it seems likelier that the artist used his face as a starting point for a fanciful portrait that was otherwise largely invented. The choice of subject appears to partake in a 16th-century tradition—as embodied in the prints of Albrecht Dürer, Lucas van Leyden, and Hendrick Goltzius—in which standard bearers feature as emblems of courage. Indeed, the man's costume, with its prominent billowing sleeves and plumed hat, is derived from that of the 16th-century *landsknechte*, or mercenary soldiers, who had earned a reputation as fearsome fighters.

Standard bearers, or ensigns, were officers in municipal militia companies, which, at the end of the 16th century, played an important role in the Dutch revolt against their Spanish Habsburg rulers. By the 17th century, their military function had largely waned, and they instead mainly served their city by patrolling streets at night, quelling disturbances, and offering help in case of fire (see R. Baer and I. Kennedy, 'Regents and Wealthy Merchants', in *Class Distinctions: Dutch Painting in the Age of Rembrandt and Vermeer*, Boston, 2015, p. 149). While the majority of officers in these companies were elected by members of the militia, standard bearers were appointed by the city's burgomaster. Given their high mortality rate in times of war, militia regulations stipulated that ensigns be unmarried.





Fig. 4 Ferdinand Bol (after Rembrandt), *The Standard Bearer*, The British Museum



Fig. 5 Rembrandt van Rijn, *The Standard Bearer (Floris Soop, 1604-1657)*, The Jules Bache Collection, The Metropolitan Museum of Art, New York

Such a subject no doubt enjoyed broad appeal in the mid-1630s, due to its militaristic overtones at a time when the fledgling Dutch Republic ostensibly remained at war with the Spanish crown. The contemporary popularity of the image is perhaps best attested by Rembrandt's inscription on the back of a drawing of circa 1636 in the Kupferstichkabinett, Staatliche Museen zu Berlin, depicting *Susanna and the Elders* (see O. Benesch, *The Drawings of Rembrandt: A Critical and Chronological Catalogue*, London, 1954, II, pp. 102-103, no. 448). The inscription details Rembrandt's sale of his works and those of his pupils, including one described as 'sijn vaendrager' ('his standard bearer') that changed hands for 15 guilders. The comparatively low value paid for the work suggests that it was not Rembrandt's *principael*, or original, but rather a version executed by studio assistants. In addition to the present painting, which comes closest to Rembrandt's original in both quality and conception, one further studio example of Rembrandt's *The Standard Bearer* is known—a brush drawing in the British Museum, London, now given to Ferdinand Bol (fig. 4).

Numerous 17th-century Dutch painters depicted standard bearers in group portraits of militia companies, but they are seldom encountered as standalone subjects. Among the only comparable works executed at life-size are Johannes Verspronck's *Andries Stilte as a Standard Bearer* in the National Gallery of Art, Washington, and Rembrandt's late *The Standard Bearer (Floris Soop, 1604-1657)* in the Metropolitan Museum of Art, New York (fig. 5).

This painting, which may have been slightly reduced in size at some point in its history, is certainly the version formerly in the collection of the Philadelphia collector P.A.B. Widener, much of which was donated by Widener's son, Joseph, to found the National Gallery of Art, Washington, in 1939. Widener must have acquired the painting by 1900, as it features in his collection catalogue of that year, but evidently sold it at some point prior to the publication of the updated catalogue in 1913.

THE COLLECTION OF THE LATE GERARD ARNHOLD



I first met Gerard Arnhold in 1967 when I was 21 and had just started at Spink & Son, the distinguished dealers and crown medallists in London. He careered through the Spink galleries like a small tornado, looking at a variety of Asian works of art, firing off questions, and occasionally allowing a thoughtful smile to cross his face. From then on, he became a constant in my life with his indefatigable energy, curiosity and need to collect antiques.

Gerard was a collector of works of art on a major scale and, in the process, he also collected people from all walks of life whom he would introduce to one another, whether or not they had anything in common.

Born in Dresden in 1918, the grandson of Georg Arnhold, a banker celebrated for his philanthropy, Gerard studied in Dresden and Switzerland. As conditions in 1930s Germany worsened, the Arnhold family left and in 1937 Gerard began his studies at King's College, Cambridge. He spoke with happiness of his time there and was proud of his British passport and that he served in the British Army from 1940. However, his commitment to Dresden was unwavering and he and his family often visited after reunification. He was a great supporter of the Dresden Philharmonic Orchestra, and also supported the Staatliche Kunstsammlungen and the Völkerkundemuseum, among other projects in the city.

Settling in Brazil in 1953, Gerard ran a successful business but philanthropy was always an important part of his life – he gave to museums, zoos, nature preservation schemes and music projects, including the Wexford Opera Festival in Ireland. He was, however, always on the move and would suddenly appear in my office as if he had never left, asking what treasures we had that he could buy. If I happened to be out he would leave provocative notes on my desk, letting me know that he was off to visit other dealers and auction houses.

Gerard was described as difficult by some of his family, friends and curators but I preferred to think of him as challenging, and whatever scrapes or situations he found himself in, he seemed able to extricate himself with his innate, subtle and rather seductive charm. Often impatient, I remember on one visit to Brazil, his knocking loudly on my bedroom door at 6 in the morning asking if I was awake and how soon could we start checking and listing his jades!

His home was a mass of paintings and works of art, many of which were purchased in the twenty years after the war, but he never stopped collecting. His huge collections of Chinese and Asia art were scattered all over the apartment, in particular his study and gallery room.

It is often said of people that their like will not come again, and in Gerard's case it is true. His need to explore and acquire works of art on such a scale is unlikely to be seen again, and his deep curiosity and his background meant that conversations with him were the best of history lessons. His personal taste survives in his collection of paintings and works of art, many of which are now to be seen in museums and private collections around the world.

Roger Keverne



12

PIETER CLAESZ

(BERCHEM 1597/8-1660/1 HAARLEM)

Two roemers, a roll, a plate of olives, a knife, and tobacco and oysters on a pewter dish atop a table

signed with monogram and dated 'PC 1642' (lower left, on the edge of the tabletop)

oil on panel

14 $\frac{5}{8}$ x 20 $\frac{1}{4}$ in. (37.1 x 51.3 cm.)

\$70,000–100,000

£51,000–72,000

€57,000–81,000

PROVENANCE:

Paulus Creulz. Berger, 1642 (according to an inscription on the panel).

[The Property of a Lady]; Christie's, London, 8 October 1976, lot 16.

with Alfred Brod Gallery, London, by 1977.

Mr. and Mrs. J. Seward Johnson; Sotheby's, New York, 8 January 1981, lot 9.

Anonymous sale; Christie's, New York, 15 January 1985, lot 36, where acquired by the present owner.

EXHIBITED:

Maastricht, *Pictura*, 1977, no. 1977/10.

LITERATURE:

Apollo, CV, 1977, p. 3, illustrated.

Die Weltkunst, XLVII, 1977, p. 1147, illustrated.

N.R.A. Vroom, *A Modest Message, as intimated by the painters of the 'Monochrome Banketje'*, Schiedam, 1980, I, p. 155, II, p. 51, no. 242, illustrated, as Franchoy Elaut.

Pieter Claesz was, with Willem Claesz. Heda, the leading painter of still lifes in Haarlem in the first half of the 17th century. Claesz's paintings of the 1640s tend to display an increased interest in the depiction of the smooth, reflecting surfaces of costly objects like the soaring, upright *roemer* in this painting. Moreover, they are frequently enlivened by luxury foodstuffs like the oysters, commonly held to be an aphrodisiac, that appear on the pewter plate at right. The theme of sexual arousal and intoxication is further underscored by the white wine in the upright *roemer*, the tobacco wrapped in local newsprint, and the overturned glass in the background.

While Vroom considered this and a number of other paintings bearing Claesz's monogram to be by Franchoy Elaut (*op. cit.*), there is no compelling reason to doubt the traditional attribution to Claesz. Indeed, Elaut had already died in 1635, seven years before this painting was executed.



13

JAN VAN KESSEL I

(ANTWERP 1626-1679)

Roses, tulips, carnations an iris and other flowers in a Chinese transitional blue and white jardiniere with moths and other insects on a ledge

signed and dated 'J v Kessel fecit 1657' (lower right)

oil on copper

30 $\frac{1}{8}$ x 23 $\frac{1}{4}$ in. (76.5 x 59 cm.)

\$150,000–200,000

£110,000–140,000

€130,000–160,000

PROVENANCE:

(Possibly) Commissioned from the artist by a Spanish collector.

Private collection, United States.

with Newhouse Galleries, New York, where acquired by the present owner.

LITERATURE:

I. Bergström, *Still Lifes of the Golden Age: Northern European Paintings from the Heinz Family Collection*, Washington, 1989, p. 113, under nos. 21-22, fig. 3.

Jan van Kessel initially trained in the workshop of the Antwerp history painter Simon de Vos, before working under the tutelage of his maternal uncle Jan Breughel II. In 1644, he was first recorded as a *blomschilder* (flower painter) in the Antwerp Guild of St. Luke. Indeed, van Kessel's specialization as a painter of still lifes, especially flowers, is reiterated by the inscription proclaiming him as a 'painter very renowned in flowers' appended to the engraved portrait of the artist in the second volume of Cornelis de Bie's *Het Gulden Cabinet* (1662). Van Kessel, however, did not limit himself to this type of painting, and his *oeuvre* is remarkable for the sheer variety of genres in which he displayed a mastery.

It has been suggested that this painting is one of a series of ten large flower pieces painted on copper by van Kessel in or around 1652. The paintings in the series are all approximately the same size and were likely designed in pairs. A picture sold at Sotheby's, London, 5 December 2007, lot 24, for example, has been identified as the pendant to the *Flowers in a porcelain vase* in the Heinz collection (*op. cit.*). The rest of the series is now housed across American and European private collections. The vessels in which the bouquets are held vary within the group, and indeed the artist's use of a Chinese *jardinière* in the present painting appears to be unique.

These large flower paintings exceed, in both scale and ambition, any other work van Kessel attempted in his career and, as such, must likely have been made for a prestigious patron. While the original owner is unknown, the early Spanish provenance of some of the coppers has led to the suggestion that they were commissioned by a Spanish collector. No records suggest van Kessel visited Spain, though his son, Jan van Kessel II, did travel to Madrid to work at the court of Philip IV. Flanders and Spain had long-established cultural and mercantile links, resulting in innumerable works by Flemish artists entering Spanish collections. Bergström has suggested that van Kessel's paintings may have been introduced to the Spanish market by his contemporary and collaborator, Daniel Seghers, whose work frequently appears in inventories of collections across the Iberian peninsula.



PROPERTY FROM THE ESTATE OF MR. GERARD ARNHOLD

14

AMBROSIUS BOSSCHAERT I
(ANTWERP 1573-1621 THE HAGUE)

An iris, tulips, narcissi, roses and fritillaries in a glass vase with various insects, on a stone ledge

signed with monogram 'AB' (on the front edge of the ledge, lower right)

oil on copper

12½ x 9¾ in. (30.7 x 23.8 cm.)

\$800,000-1,200,000

£580,000-870,000

€650,000-970,000

PROVENANCE:

N. Eck.

with P. de Boer, Amsterdam, from whom acquired by Comte Jean de Bousies (1899-1966), Paris; his sale, Galerie Charpentier, Paris, 24 March 1953, lot 5.

Dr. Curt Benedict, Paris.

with P. de Boer, Amsterdam, 1960.

Anonymous sale; Palais Galliera, Paris, 30 March 1963, lot 20.

Alice Tully (1902-1993), New York; Christie's, New York, 11 January 1995, lot 35, where acquired by the present owner.

LITERATURE:

M.-L. Hairs, *Les peintres flamands de fleurs au XVII siècle*, Brussels, 1965, p. 353; 3rd ed., Brussels, 1985, II, p. 8.

W. Stechow, 'Ambrosius Bosschaert - Still Life', *Cleveland Museum of Art Bulletin*, LII, 1966, pp. 62, 64, fig. 3.

L. J. Bol, *The Bosschaert Dynasty: Painters of Flowers and Fruits*, Leigh-on-Sea, 1980, pp. 58-59, pl. 4.



Ambrosius Bosschaert I, along with his contemporaries Jan Brueghel I, Jacques de Gheyn II and Roelandt Savery, pioneered the genre of flower painting in the Netherlands during the first years of the 17th century. This painting, probably dating to *circa* 1605-10, demonstrates in brilliant detail the artist's ability to merge an almost forensic scrutiny of flora and fauna with his characteristic elegance of composition, coloring and execution. Painted on copper, a support which, in conjunction with a white ground, conferred a more intense luminosity and clarity to Bosschaert's flowers, it exemplifies the painter at the peak of his abilities. A tall iris rises from the center of the *roemer* reaching nearly to the top of the panel, giving the composition a strong vertical axis. Two large tulips appear on either side of the iris, while white narcissi and the distinctive drooping 'checkered' heads of two fritillaries appear below. At the base of the bouquet, closest to the edge of the glass three large roses are gathered, while a single carnation lies on the stone shelf below. Amongst the carefully spaced blooms, a number of butterflies and insects punctuate the composition. The bouquet is set on a plain stone ledge and silhouetted against a dark background which serves to focus the attention of the viewer on the beauty and variety of the flowers represented and the brilliancy of their depiction. The general composition, the use of the central iris to anchor the bouquet and a similar arrangement and selection of flowers can be found in other works by Bosschaert, including his *Vase of Flowers* in the Ashmolean Museum, Oxford.

Bosschaert's extraordinary, precisely rendered flowers and plants display not only the painter's remarkable ability, but demonstrate his engagement with the growing scientific interest in the natural world which had begun to flourish in the Netherlands during the later 16th century. Though born in Antwerp, Bosschaert had settled in Middelburg around 1587, after religious persecution forced his family to seek refuge there. His new home boasted some of the most comprehensive collections of flora in Holland and, as such, it had become a significant center for the emerging field of botany. Indeed, it was in this city that the earliest attempts to classify plants according to their natural affinities and similarities (as opposed to their medicinal uses) had been undertaken by botanists like Matthias de l'Obel, whose *Icones stirpium, seu, Plantarum tam exoticarum, quam indigenarum (Images of plants, both exotic and native, for students of botany)* had been published in 1591. Books such as this were frequently illustrated with an extensive number of scientific engravings which provided invaluable models for painters like Bosschaert to use in their own work. It has often been suggested that in his early years in Middleburg, Bosschaert himself was engaged in creating watercolor 'portraits' of individual blooms. Such careful studies might well have served as models for his finished paintings. The carnation in the present still life, for example, was repeated in later works like the *Bouquet of Flowers on a Ledge*, painted in *circa* 1619-20 in the Los Angeles County Museum of Art. The narcissi, too, appear in a number of other works by the painter, including his *Vase of Flowers in a Window* in the Mauritshuis.

This newfound interest in botany in turn led wealthy, educated collectors to increasingly seek out rare and expensive blooms, the most visible manifestation of which was the tulip mania that gripped Holland in the first third of the 17th century. The variety of available shapes, colors and patterns which could be grown and the fleeting nature of the blooms (roughly a week of flowering after years of cultivation from seed to bulb) saw buyers shelling out astronomical sums, at times reaching the yearly income of a successful merchant, for a single bulb. Concurrent with this desire for living specimens was the desire for painted 'flower pieces', which, unlike the flowers themselves, bloomed eternally and enabled the painter to display his artfulness by combining flowers that grew at different times of year into a pleasing composition.





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|-----|-------------------------------------|---|
| 1. | <i>Damask Rose hybrid</i> | <i>Rosa damascena x R. gallica</i> |
| 2. | <i>White Rose</i> | <i>Rosa x alba plena</i> |
| 3. | <i>'Goudlakense' Crocus</i> | <i>Crocus x stellaris</i> |
| 4. | <i>Forget-me-not</i> | <i>Myosotis x scorpioides</i> |
| 5. | <i>Pot Marigold</i> | <i>Calendula officinalis</i> |
| 6. | <i>Papenwhite Narcissus</i> | <i>Narcissus tazetta var. papyraceus</i> |
| 7. | <i>Snake's Head Fritillary</i> | <i>Fritillaria meleagris purpurescens</i> |
| 8. | <i>Pyrenean Lily</i> | <i>Lilium pyreneicum</i> |
| 9. | <i>Columbine</i> | <i>Aquilegia vulgaris coerulea semiplena</i> |
| 10. | <i>Sweet Briar</i> | <i>Rosa rubiginosa</i> |
| 11. | <i>Tulip</i> | <i>Tulipa praecox x T. schrenkii</i> |
| 12. | <i>Poppy Anemone</i> | <i>Anemone coronaria</i> |
| 13. | <i>Siberian Iris</i> | <i>Iris sibirica</i> |
| 14. | <i>Columbine</i> | <i>Aquilegia vulgaris purpurea</i> |
| 15. | <i>Tulip</i> | <i>Tulipa cohronkii x T. stapfii</i> |
| 16. | <i>Snake's Head Fritillary</i> | <i>Fritillaria meleagris alba</i> |
| 17. | <i>Columbine</i> | <i>Aquilegia vulgaris albo-coerulea semiplena</i> |
| 18. | <i>Carnation</i> | <i>Dianthus caryophyllus bicolor plenus</i> |
| a. | <i>Magpie moth</i> | <i>Abraxas grossulariata</i> |
| b. | <i>Painted Lady</i> | <i>Cynthia cardui</i> |
| c. | <i>Garden Bumble Bee</i> | <i>Bombus hortorum</i> |
| d. | <i>caterpillar Yellow Underwing</i> | <i>Noctua fimbriata (?)</i> |
| e. | <i>Green Bottle Fly</i> | <i>Lucilia caesar</i> |
| f. | <i>Xestia shell</i> | <i>Xestia citrina</i> |

15

JAN VAN GOYEN

(LEIDEN 1596-1656 THE HAGUE)

A view of Dordrecht

signed with initials and dated 'VG 1643' (lower center, on the boat)

oil on panel

15½ x 25¼ in. (39.4 x 64.2 cm.)

\$70,000–100,000

£51,000–72,000

€57,000–81,000

PROVENANCE:

Georges Talon & Others; Galerie Fievez, Brussels, 10 March 1927, lot 30, as dated 1647.

M. La Borderie & Others; Galerie Fischer, Lucerne, 19 July 1927, lot 47, as dated 1647.

with Julius Böhler, Munich, 1928.

with Kunsthandel AG, Lucerne, 1934.

Private collection, Austria.

C. Peto Bennett, O.B.E.; (†) Christie's, London, 7 July 1978, lot 231.

with Galerie Sanct-Lucas, Vienna, 1978.

Anonymous sale; Sotheby's, New York, 14 January 1994, lot 32, where acquired by the present owner.

EXHIBITED:

The Hague, Kunstzaal Kleykamp, *Tentoonstelling van schilderijen door oud-hollandsche en vlaamsche meesters*, 1929, no. 16.

LITERATURE:

H.-U. Beck, *Jan van Goyen, 1596-1656: Ein Oeuvreverzeichnis*, II, Amsterdam, 1973, p.

148, no. 302, illustrated, as dated 1647; III, Doornspijk, 1987, p. 178, no. 302.

Van Goyen returned repeatedly to views of Dordrecht looking toward the Grote Kerk. The artist began to make sketching trips to the city as early as the 1630s, as indicated by his painted *View of Dordrecht from the north* from 1633 in the Mauritshuis, The Hague, as well as a drawing of the city's Groothoofdspoort dated 1638 in the Rijksprentenkabinet, Amsterdam. With the exception of these two works, however, van Goyen's views of Dordrecht appear to have been executed almost exclusively in the 1640s and 1650s. His burgeoning interest in Dordrecht in the period may have much to do with his familial ties to the city, as his son-in-law, Jacques de Claeuw, was active as a painter there from about 1642, around the year in which van Goyen's depictions of Dordrecht began in earnest.

As is typical of his mature paintings, here van Goyen employs a low horizon line, devoting more than two-thirds of the composition to the cloud-filled sky, whose crisp afternoon light enlivens the landscape and figures with luminous hues of yellow, orange and brown. The overall tonality is enhanced by van Goyen's skilful use of a highly efficient method of painting that allows the ground to peak through in places. Unlike his earlier, panoramic views of the city, here the Grote Kerk, which dominates the right half of the composition, is imbued with a monumentality that looks ahead to his paintings of a few years later. Such increased emphasis on architecture is characteristic of the artist's works from the 1640s on. Indeed, the attention van Goyen lavished on the Grote Kerk may partially explain why scholars had long read the date as '1647', a mistake that Beck corrected in his updated volume on van Goyen's paintings (*op. cit.*).



16

AELBERT CUYP

(DORDRECHT 1620-1691)

A river landscape with a windmill and gentlefolk in a rowing boat and on a jetty in the foreground

signed 'A. Cuyp' (lower right)

oil on panel

16 $\frac{5}{8}$ x 25 $\frac{1}{8}$ in. (42.2 x 63.8 cm.)

\$80,000–120,000

£58,000–87,000

€65,000–97,000

PROVENANCE:

Bishop John Godd, Leeds, until 1933.

with Duits, London and Amsterdam, 1933.

with Gebr. Douwes, Amsterdam.

with P. de Boer, Amsterdam, 1954.

J. van Duijvendijk, Scheveningen, by 1955.

A. Laan, Blomendaal.

with P. de Boer, Amsterdam, by 1968.

with David Koetser, Zurich.

[The Property of a Gentleman]; Christie's, London, 13 December 1996, lot 13, where acquired by the present owner.

EXHIBITED:

Amsterdam, P. de Boer, *Tableaux anciens exposés dans les salons de Kunsthandel P. de Boer N.V.*, 1968, no. 10.

LITERATURE:

S. Reiss, *Aelbert Cuyp*, London, 1975, p. 49, no. 21, illustrated.

Aelbert Cuyp en zijn familie, schilders te Dordrecht, Eindhoven, 1977, p. 122, under no. 45.

In the early 1640s Aelbert Cuyp probably came into direct contact with Jan van Goyen, who appears to have visited Cuyp's native Dordrecht on numerous occasions in the period. Van Goyen's works were to have an immediate, if temporary, impact on the young Cuyp, whose artistic production in the first half of the 1640s is indebted to the tonal landscapes then being produced by van Goyen, Salomon van Ruysdael, and Herman Saftleven. Dated by Reiss to *circa* 1642 (*loc. cit.*), two related drawings for the composition are known: a sketch in the D.G. van Beuningen Collection, Vierhouten (illustrated in S. Reiss, *loc. cit.*) with the windmill and the edge of the pier in the immediate foreground and another in the Rijksprentenkabinet, Amsterdam with the pier but with a group of trees in lieu of the windmill.

A photograph of the painting taken before 1955 (Reiss, *loc. cit.*) depicts a ferryman standing in the stern of the boat. He has since been removed by cleaning.

Dr. Alan Chong endorsed the attribution to Cuyp at the time of the 1996 sale.



17

GODFRIED SCHALCKEN

(MADE 1643-1706 THE HAGUE)

Narcissus gazing at his own reflection

signed and dated 'G. Schalcken.f. / 1676.' (lower left)

oil on canvas

19 $\frac{1}{8}$ x 15 $\frac{5}{8}$ in. (48.5 x 39.8 cm.)

\$100,000–150,000

£73,000–110,000

€82,000–120,000

PROVENANCE:

(Possibly) Louis-César de la Baume Le Blanc, duc de La Vallière (1708-1780), Montrouge; (?) his sale, Paillet, Paris, 21 February 1781, lot 73 (379 livres 15 to Matthieu-François-Louis Devouge for Donjeux).

Private collection, France, by at least the 19th century.

Private collection, England.

LITERATURE:

A.K. Sevcik, 'Godefridus Schalcken: Neueröffnete Perspektiven auf den Meister gemalter Verführung', *Wallraf-Richartz-Jahrbuch*, LXXVII, 2016, pp. 12-13, 18, notes 5-6, fig. 4.

W. Franits, *Godefridus Schalcken: A Dutch Painter in Late Seventeenth-Century London*, Amsterdam, 2018, p. 132, fig. 70.

Ovid relates the myth of Echo, a nymph with a harmonious voice, who was condemned by the goddess Juno to repeat only the last words spoken to her (*Metamorphoses* 3:339-510). After encountering the hunter Narcissus, Echo falls deeply in love, only to have him reject her advances. Narcissus' hubris did not go unpunished. He was fated to fall in love with his own image after catching a glimpse of his reflection in a pool of water. He spent so long transfixed by his own appearance that he was transformed into the white flower that bears his name.

This recently rediscovered painting perfectly conveys Schalcken's unrivalled depiction of nocturnal light effects and what his biographer Arnold Houbraken enthusiastically described as Schalcken's 'artful blending of colors, depiction of nudes, and natural imitation of velvet and other fabrics' (see A. Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen*, III, The Hague, 1721, p. 177). Schalcken turned to the theme of one or more semi-nude male figures bathing, or seated at the water's edge, in at least three further paintings traditionally dated to the 1670s and 1680s (see T. Beherman, *Godfried Schalcken*, Paris, 1988, pp. 125, 232, 275, nos. 36, 139, 178). Fully signed and dated 1676, this painting was probably executed shortly after the two depictions of men bathing at the Staatliche Kunsthalle, Karlsruhe, and a few years before a further depiction of Narcissus in the Harvard Art Museums, Cambridge, Massachusetts. As with the Harvard version, here Schalcken alludes to Narcissus' coming transformation through the vegetation at lower center and the white drapery around his waist.



18

SIR ANTHONY VAN DYCK (ANTWERP 1599-1641 LONDON)

Saint Paul; and *Saint Thomas*

oil on panel, the reverse stamped with the coat-of-arms of the city of Antwerp and the panel maker's mark of Guiliam Aertssen (active 1612-1626)

25½ x 19⅝ in. (64.6 x 49.8 cm.)

a pair (2)

\$400,000–600,000

£290,000–430,000

€330,000–490,000

PROVENANCE:

Anonymous sale; Christie's, London, 3 December 2014, lot 119, as Studio of Sir Anthony van Dyck.

with Fergus Hall, London, where acquired by the present collector.

These arresting panels of *Saint Paul* and *Saint Thomas* belong to the now dispersed series of apostles that were painted by van Dyck between 1618-20, which formed one of the major projects of the artist's early career in Antwerp. The pictures appear to have been inspired by Rubens, who produced a series of large panels of Christ and his Apostles in around 1610-12, which are now in the Museo del Prado, Madrid. Although it is debatable as to whether van Dyck saw Rubens' originals, which, by 1618, had entered the collection of the Duke of Lerma, chief minister to Philip III of Spain, the artist would have unquestionably encountered the copies executed by his master's assistants after he joined the studio in 1617. In February of the following year, the eighteen-year-old van Dyck enrolled in the Antwerp Guild of Saint Luke and, shortly thereafter, Rubens referred to his young prodigy in a letter to Dudley Carlton, in which he offered the celebrated collector a number of history paintings 'made by my best pupil' (Barnes et al., *Van Dyck, A complete catalogue of the paintings*, New Haven and London, 2004, p. 1). When executing his own series, the young van Dyck consciously distanced himself from Rubens' precedent by working on a considerably smaller scale and presenting his subjects in different poses to those employed by his master.

Such was the success of van Dyck's *Twelve Apostles* that he is thought to have painted replicas of all or part of the series, and it is generally agreed that there could be as many as three autograph sets. However, due to the subsequent breaking-up of these sets, and the dispersal of the individual panels, retracing which work belonged to which set is inevitably complex. The task is further complicated by the fact that the apostles are strikingly dissimilar in terms of their treatment and there is by no means a coherent style within each of the different series. Scholars have long debated whether this was a conscious choice on the artist's part, and attempts to reconstruct a chronological order for the various series have remained equally unresolved. The involvement of the artist's assistants in the execution of the various series has also been well documented and was central to the case brought to court in 1660 by the canon of Antwerp, François Hillewerve (for a full discussion on the various series, see Alejandro Vergara and Friso Lammertse in the exhibition catalogue, *The Young Van Dyck*, Madrid, 2013, pp. 200-211).

These panels depicting *Saint Paul* and *Saint Thomas*, which are themselves decidedly dissimilar in their execution, can be compared with the pictures of almost identical dimensions (64 x 51 cm.) of the same saints that previously formed part of the Böhler series; that of Saint Paul is now in the Niedersächsisches Landesmuseum, Hannover; and Saint Thomas, which was sold at Sotheby's, New York, 24 January 2002, lot 174, for \$2,095,750, is now in a private collection (*ibid.*, p. 200, nos. 43 and 46). Lammertse, who dates the Apostles to between 1618 and 1620, considers the variation in style within each series to be deliberate, and observes that the handling of the aforementioned *Saint Thomas* was thought to be 'an example of calm introspection, emphasized by the even but supple brushwork' (*ibid.*, p. 210). While the figure of Saint Thomas in the present lot is captured with smooth, fluent brushstrokes, the application of paint in the Saint Paul panel is more attacking and expressive: the artist articulates the apostle's head with rich sweeping strokes while masterfully using the butt-end of his brush to indicate strands of hair caught in the light. The model for Saint Paul was also employed for the central character, immediately to the right of Christ, in van Dyck's *Suffer Little Children to Come unto Me* (c. 1618-20; Ottawa, National Gallery of Canada).

Both panels are stamped with a makers-mark thought to be that of Guiliam Aertssen, whose brand is probably that found on the reverse of three panels from a group known as the Dresden series, now preserved in the Gemäldegalerie Alte Meister in Dresden: Saints Peter, Paul and Bartholomew (*ibid.*, p. 201).

Deemed by scholars at the time of the sale in 2014 (*loc. cit.*) to have been works from the artist's studio, the attribution to van Dyck has since been endorsed by Dr. Christopher Brown following first-hand inspection of the panels and Dr. Susan Barnes (private communication following the 2014 sale).











PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

19

JACOB ISAACKSZ. VAN RUISDAEL
(HAARLEM 1628/9-1682 AMSTERDAM)

A pollarded willow overhanging a river

signed in monogram 'JvR' (lower left)

oil on panel

19¾ x 27½ in. (50.1 x 69.8 cm.)

\$300,000–500,000

£220,000–360,000

€250,000–410,000

PROVENANCE:

with Galerie Sanct Lucas, Vienna, 1964.

Private collection, The Netherlands, and by descent, where acquired by the following with Fergus Hall Ltd., London, where acquired by the present collector.

Dating to the early 1650s, this picture recently re-emerged from a Dutch private collection as a significant work from Jacob van Ruisdael's early maturity. Arguably the greatest landscape painter of the Dutch Golden Age, the artist was unrivalled in his meticulous rendering of realistic detail while imbuing his subjects with a grandeur and dynamism that belies their comparatively small scale.

The landscape, showing a cottage and trees bordering a calm river, exemplifies the qualities of a group of paintings from the 1650s that Seymour Slive has described as 'plain Dutch Scenes...that appear to be hardly modified excerpts from nature' (S. Slive, ed., *Jacob van Ruisdael: Master of Landscape*, exhibition catalogue, London, 2006, p. 94). Throughout this group, the painter often used a relatively bright palette and expanded his compositions to convey a sense of light and space. The scrupulous care with which Ruisdael rendered the thatched roof and brickwork, partially covered by plaster, of the cottage at the left can likewise be observed in other works of the early 1650s, including the *Two Water Mills and an Open Sluice* of 1653 in the J. Paul Getty Museum, Los Angeles, and the *Landscape with a Half-timbered Cottage near a Stream* in the Wallraf-Richartz Museum, Cologne. This type of cottage was, according to Slive, not common in the western part of the Netherlands. Ruisdael probably observed such buildings during his trip to the border of the Dutch Republic and Westphalia around 1650. Similarly, the delicate foliage of the trees and the rushes in the water, both of which the artist has brightly illuminated through rapid strokes of pale green paint, are typical features of this early period in the artist's career.

Almost half of Ruisdael's composition is given over to sky, gloriously depicting the interplay between light and clouds. The painter's remarkable skill at rendering clouds and light effects recurs throughout his *oeuvre* and was greatly admired by subsequent generations of painters. John Constable, who made a number of copies after Ruisdael, described the 'large rolling clouds' of the painter's work, and enthused about the way they 'enveloped the most ordinary scenes in grandeur' (J. Thornes, *John Constable's Skies: A Fusion of Art and Science*, Birmingham, 1999, p. 172).

We are grateful to Frits Duparc for endorsing the attribution following firsthand inspection of this lot.





20

JAN WEENIX
(AMSTERDAM 1642-1719)

An imaginary palace landscape with monkeys, fruit and figures, called 'The Cat's Paw'; and An imaginary palace landscape with birds and figures

the first: signed and dated 'J. Weenix f 1716' (lower right, on the stone slab); the second: signed and dated 'J. Weenix f 171[6]' (lower right, on the monument)
oil on canvas

70% x 45% in. (179.3 x 114.5 cm.)

\$200,000-300,000

a pair

£150,000-220,000

€170,000-240,000

PROVENANCE:

Private collection, Paris, until circa 1970, where acquired by the present owner.

These large canvases were executed only two years after Jan Weenix departed the employ of Johann Wilhelm II, Elector Palatine in Düsseldorf, for whom the artist undertook an extensive project of twelve monumental canvases for the Elector's hunting lodge, Schloss Bensberg, near Cologne. Much like those works, the present paintings were designed as part of a larger decorative scheme. Executed at a time when the demand for contemporary cabinet paintings was in sharp decline across the Netherlands, such large-scale decorative cycles became an increasingly important source of income for Dutch painters like Weenix, active at the end of the 17th and early 18th centuries.



The artist's skill as an animal painter is brilliantly conveyed in these paintings through his inclusion of exotic animals, much as the turkey in one painting and what appear to be capuchin monkeys in the other, both of which were indigenous to the New World. Such animals, particularly rare birds, were avidly sought by Europe's elite in the period. Indeed, Louis XV collected a number of these animals at Versailles, and, by the 1750s in London, a menagerie in Holborn advertised a remarkable assortment of 'Fowls from Bombay...bantam...Guinea Fowls...Indian geese, white Muscovy Ducks, Spanish Ducks, wild Turkies...and all sorts of fancy pigeons' (C. Grigson, *Menagerie: The History of Exotic Animals in England*, Oxford, 2016, p. 84).

The vignette in the painting known as 'The Cat's Paw', in which the monkey holds that cat to the fire, depicts a scene from the fable *The Monkey and the Cat*, which is

best known through the second edition of Jean de la Fontaine's *Fables* (1679). The story recounts how Bertrand the monkey persuaded the cat Raton (Ratter) to pull roasting chestnuts from the embers of a fire in return for a share. In the Dutch 17th and early 18th centuries, the imagery was associated with the saying 'u pijnne voel ick niet' ('I do not feel your pain'). While the monkey is immune to the cat's pain, the image forewarns viewers against the type of overindulgent behavior that could put them at risk.

We are grateful to Dr. Anke Van Wagenberg for endorsing the attribution to Jan Weenix on the basis of photographs. The works will be included in Dr. Van Wagenberg's forthcoming monograph on the paintings of Jan Weenix.

21

SÉBASTIEN BOURDON

(MONTPELLIER 1616-1671 PARIS)

The Flight into Egypt

oil on canvas

38¼ x 51½ in. (97 x 130.7 cm.)

\$80,000-120,000

£58,000-87,000

€65,000-97,000

PROVENANCE:

Louis-Jean-François Collet (1722-1787), Chevalier de l'Ordre de St. Michel, Paris; (†), his sale, Le Brun, Paris, 14-23 May 1787, lot 274 (1800 livres).

Charles-Alexandre de Calonne (1734-1802), Paris; his sale, Le Brun, Paris, 21-30 April 1788, lot 131 (601 livres to Fontaine).

with Vose Galleries, Providence, Rhode Island.

Henry C. Hart (b. 1914), Providence, Rhode Island.

Mrs. Costock, Providence, Rhode Island.

Anonymous sale; Christie's, New York, 9 June 1978, lot 76, where acquired by the La Salle University Art Museum.

EXHIBITED:

Springfield, Massachusetts, Smith College Museum of Art, on loan, 1966-69.

Philadelphia, La Salle University Art Museum, *The Flight into Egypt*, 10 December 1987-22 January 1988.

LITERATURE:

P. Rosenberg, 'Inventaire des tableaux française du XVIIe siècle appartenant aux collections publiques des États-Unis', in *La peinture française du XVIIe siècle dans les collections américaines*, Paris, 1982, p. 347, no. 5, illustrated.

P. Rosenberg, *Musée du Louvre: La donation Kaufmann et Schlageter au département des peintures*, Paris, 1984, p. 36, under no. 2.

C.P. Wistar, *La Salle College Art Museum Guide to the Collection*, Philadelphia, 1984, pp. 37, 84, illustrated.

C. Wright, *The French Painters of the Seventeenth Century*, Boston, 1985, p. 149.

J. Thuillier, *Sébastien Bourdon, 1616-1671: Catalogue critique et chronologique de l'œuvre complet*, Paris, 2000, pp. 447, 449, no. 338.

C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 37, illustrated.

Of all the French painters of the 17th century, Sébastien Bourdon was the most various, turning his hand with equal success to *bambochades*, portraits, religious paintings and landscapes. Born in Montpellier and raised a Protestant, Bourdon received his earliest training in Paris, but had left for Italy by the time he was 18 years old. While in Rome, he made a living painting copies for the tourist trade, and it was there that he first encountered the animal scenes of Giovanni Benedetto Castiglione and the low-life genre scenes of the Dutch Italianate painters, including Pieter van Laer.

Fear of the Inquisition forced Bourdon to flee Rome and return to Paris in 1637. In France, he continued to paint naturalistic genre scenes in the style of van Laer, but also succeeded with large baroque altarpieces, such as *The Martyrdom of St. Peter*, commissioned in 1643 for Nôtre-Dame. Bourdon does not seem to have encountered Poussin's art in Rome, and he remained largely insensible to its influence until the 1640s; but Poussin's brief visit to Paris between 1640-42, had a profound impact on the younger artist, who upon seeing the master's works, turned increasingly to landscapes and monumental religious compositions with rigorously defined planes, Poussinesque figural types and fresh coloring. In 1648, Bourdon became one of the twelve founding members of the Académie royale; in 1652, he travelled to Sweden at the behest of Queen Christina, where he executed elegant and melancholic portraits that represent a French response to the court portraiture of van Dyck. Upon his return to Paris in 1654, Bourdon was appointed one of the four rectors of the Académie, where he taught and delivered an important series of papers in 1663 in which he codified his theory of classicism, with Poussin as its cornerstone. Bourdon's mature works, which include his masterpiece, *The Finding of Moses* in the National Gallery of Art, Washington from the mid-1650s, are elegantly balanced chromatic compositions which build upon the principles of classical form and space as set forth by Poussin, but synthesized in a manner – cool, decorative and sophisticated in palette – that is distinctly his own, displaying, as Pierre Rosenberg has written, 'a natural elegance... that heralds an entirely new dimension in French painting, one that would come to fruition in the 18th century'.

The La Salle *Flight into Egypt* is one of the finest and most important pictures of Bourdon's mature years, datable on stylistic grounds to his final period, probably after 1665 according to Jacques Thuillier. In a composition of the utmost harmony and decorative refinement, it effortlessly integrates all the major sources of Bourdon's career: here are to be found the superbly sensitive rendering of animals and people on the move that Bourdon admired in the paintings of Castiglione and the Bassano family; the sympathetic portrayal of peasants that he had perfected during his first years in Rome looking at the works of van Laer; and the grand and complex, yet formally balanced, compositional design that he learned from his mature study of the works of Poussin. Indeed, Thuillier suggests a direct correspondence between this painting and works by Poussin, whose own *Flight into Egypt* of 1658 in a New York private collection – with its comparable format, *mise en page* and attentive flying angel – would have been easily accessible to Bourdon in the collection of its owner, Poussin's friend, Jacques Serisier.

Bourdon addressed the subject of the Flight into Egypt in numerous etchings and several drawings (see Thuillier, *op. cit.*, nos. 88, 178, 341, 117, 265), and, as Rosenberg notes (*loc. cit.*, 1984), the artist must have painted it on a number of occasions, if one is to judge by the frequent references to the subject that appear in 18th- and 19th-century sales catalogues; however, apart from the present painting and a beautiful little oil on panel from the Kaufmann and Schlageter bequest to the Louvre (fig. 1), no other painted versions of the subject are known to survive. The earliest history of the La Salle *Flight into Egypt* is undocumented; however, its 18th-century history is illustrious: it was in the distinguished collection of the writer Louis-Jean-François Collet, and soon reappeared in the collection of Charles-Alexandre de Calonne, powerful Minister of Finance for Louis XVI and an active collector and patron of Mme. Vigée-Le Brun. In Calonne's 1788 sale, the La Salle *Flight into Egypt* is described as 'of fine coloring, great quality of drawing, to be regarded as one of the most important works of this skillful Master.'



Sébastien Bourdon, *Flight into Egypt*, Musée du Louvre, Paris (R.F. 1983-73)



22

TROPHIME BIGOT

(ARLES C. 1579-1650 AVIGNON)

An angel watching over the dead Christ

oil on canvas

38¼ x 49½ in. (97 x 125.7 cm.)

\$150,000–250,000

£110,000–180,000

€130,000–200,000

PROVENANCE:

with The Norton Galleries, New York, where acquired by the La Salle University Art Museum in 1977.

LITERATURE:

B. Nicolson, *The International Caravaggesque Movement: Lists of Pictures by Caravaggio and his Followers throughout Europe from 1590 to 1650*, Oxford, 1979, p. 21, fig. 59, as 'Probable original'.

P. Rosenberg, *France in the Golden Age: 17th Century French Paintings in American Collections*, New York, p. 363, fig. 4, as 'Candlelight Master'.

C.P. Wistar, *La Salle College Art Museum Guide to the Collection*, Philadelphia, 1984, pp. 28, 84, illustrated.

B. Nicolson, *Caravaggism in Europe*, Turin, 1989, I, p. 61, no. 850, II, fig. 850, as 'Probable original'.

C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 114.

The identity of Trophime Bigot, a painter from Arles who was in Rome from 1620 to 1634, and the extent of his production, has long been the subject of dispute. A group of paintings usually attributed to Bigot have also been given to the so-called 'Maestro Jacopo' or the equally mysterious 'Candlelight Master'. Along with the works of his contemporaries Gerard van Honthorst and Georges de La Tour, Bigot's paintings typify a baroque style that found its source, ultimately, in the paintings of Caravaggio. The La Salle *Angel watching over the dead Christ* was first attributed to Bigot by Benedict Nicholson in 1979.

The debate concerning the identity and extent of Bigot's *oeuvre* has continued for more than forty years (see, for example, the catalogues of the exhibitions, *Valentin et les caravaggesques français*, Paris, Grand Palais, 1974, pp. 9-23; and *France in the Golden Age*, Paris, Grand Palais and New York, Metropolitan Museum of Art, 1982, pp.123, 283, 363). Jean Boyer has made a significant contribution toward dispelling the confusion around the painter's identity. In his article 'The One and Only Trophime Bigot', (*The Burlington Magazine*, CXXX, May 1988, pp. 355-357), Boyer points out that the confusion was partly caused by the recording of two names for the same artist, the second name, Trufamont Bigoti, appearing only after the artist's first visit to Italy around 1600. Boyer believes that the majority of candlelit scenes by Bigot were executed during or after his trip to Italy, and that some of the artificially lit scenes once given to the 'Candlelight Master', as well as a group of religious paintings executed in Provence between 1634-50, can now convincingly be given to Bigot.

There is a possibility that the La Salle painting was one of a series of nocturnal religious scenes originally executed by Bigot for the Passion Chapel in the church of Santa Maria in Aquiro, Rome, around 1614-16, along with the *Christ Crowned with Thorns (in situ)*. The La Salle *Angel watching over the dead Christ* is striking for its remarkable tenderness, and for the physical immediacy through which the spectator is encouraged to participate in the agony and suffering of Christ.

The present composition was well-known to Bigot's contemporaries and was often copied. Old copies of the La Salle painting, invariably of poor quality, have appeared at auction at the Hôtel Drouot, Paris, 21 May 1999, lot 104; Christie's, South Kensington, 10 April 2003, lot 175; and Sotheby's, London, 29 April 2010, lot 178.



PROPERTY OF AN ESTATE

23

THE LE NAIN BROTHERS
(LAON, C. 1600-1677 PARIS)

Saint Jerome

signed and dated 'lenain 164[2 or 3?]' (lower left)

oil on canvas

28¼ x 36¼ in. (71.5 x 92 cm.)

\$1,000,000-1,500,000

£730,000-1,100,000

€820,000-1,200,000

PROVENANCE:

Private collection, France.

EXHIBITED:

Fort Worth, Kimbell Art Museum; San Francisco, Legion of Honor; Paris, Musée du Louvre-Lens, *The Brothers Le Nain: Painters of Seventeenth-Century France*, 22 May 2016-26 June 2017, no. 9.

LITERATURE:

J.P. Cuzin, 'Le Nain, tout court', *Revue de l'art*, CXCIII, 2016, pp. 48, 56, fig. 4.

X.F. Salomon, 'Review: The Brothers Le Nain', *The Burlington Magazine*, CLVIII, August 2016, p. 676.



Fig. 1 Le Nain Brothers (Louis Le Nain?), *The Penitent Magdalene*, Private collection, Switzerland



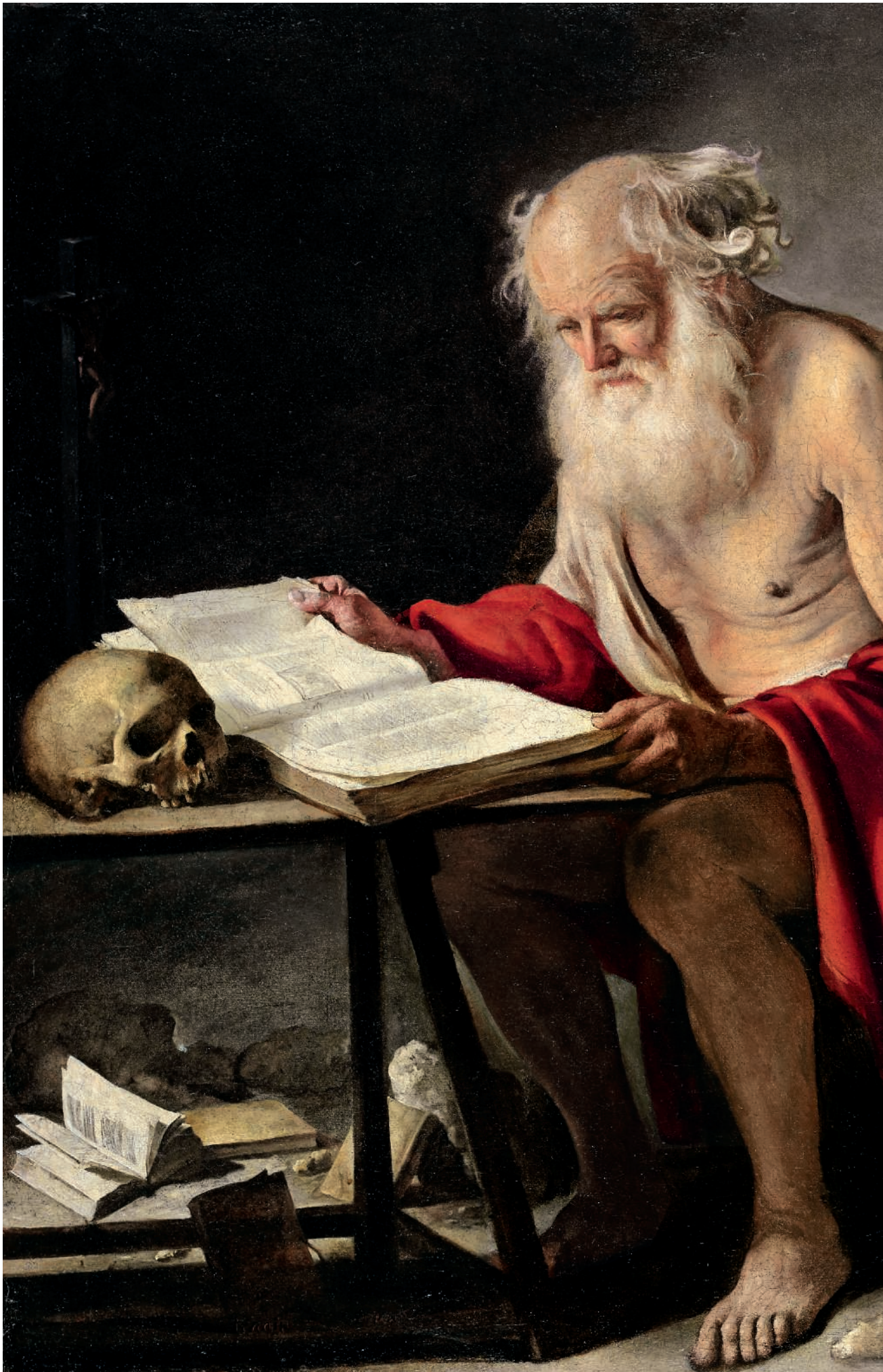






Fig. 2 Le Nain Brothers (Louis Le Nain?), *Landscape with Peasants*, National Gallery of Art, Washington, D.C.

Only a few paintings securely attributable to the Brothers Le Nain have been discovered since the great exhibition devoted to their works in Paris in 1978-79, and the present *Saint Jerome* is the only one to be fully signed and dated. It is also rare in their production in focusing on a single saint. A *Saint Jerome* by the Le Nains appeared at auction in Paris in 1810, but differences in the description of that painting and its dimensions preclude it being identified with the present painting, and it must have been another picture, now lost. Three paintings of the Mary Magdalene were recorded in Matthieu Le Nain's estate at the time of his death, all presumably by one or more of the brothers, and a signed version of *The Magdalene in the Desert*, dated 1643, was sold in Paris in 1806, but only a single version of that subject survives today which can be given with confidence to the Le Nains (fig. 1). The present painting, which was discovered in 2015 in a private collection in France and was published and exhibited for the first time in 2016, is a beautiful, masterfully painted and finely preserved addition to the small corpus of major works by the brothers.

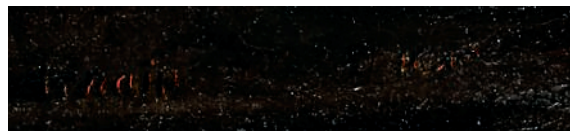
The painting depicts the 4th-century saint and ascetic scholar reading the Bible in the desert cave to which he periodically retreated and practiced repentance. Jerome sits in a rustic chair at a rough-hewn wooden desk on which rests one of his traditional attributes, a skull, with sacred texts at his feet and another of his attributes, a lion, barely visible in the distant landscape. Infrared reflectography has revealed that the lion was originally much larger and positioned close to the saint's side, near the mouth of the grotto, before the composition was changed and the lion repositioned and significantly diminished in scale. As Dickerson and Bell note in their thorough examination of the painting, Jerome was venerated in Counter-Reformation France for some of the same reasons as the Magdalene: 'Both exemplified the ideals of Catholicism through their faith and their willingness to endure physical deprivation in order to come closer to God.' The present *Saint Jerome* is remarkably similar in composition, palette, play of light, atmospheric effects and handling to the surviving painting of *The Penitent Magdalene*, and the two pictures must have been executed at almost the same moment and by the same brother or brothers. Despite the differences in format and size, the two paintings serve as virtual pendants, with both penitent saints withdrawn entirely into their private worlds of contemplation and repentance, inside the mouths of caves and situated in desert landscapes which, in their inexplicable lushness, resemble the green fields of Picardy, homeland of the Le Nain brothers.

Much ink has been expended by scholars in trying to distinguish the hands of the artistic collective that were the Le Nain brothers. Antoine Le Nain (c.1598-1648), Louis Le Nain (c.1600/5-1648) and Mathieu Le Nain (c.1607-1677) lived together and shared a studio in Paris. As the studio was headed by Antoine, he is presumed to have been eldest. They produced altarpieces and religious paintings; portraits; small, multifigural pictures on copper or wood of musicians or children; and peasant scenes. They achieved considerable success, received commissions from the Church and Crown and were founding members of the Académie Royale, established just two months before the near simultaneous deaths of Antoine and Louis, presumably from the same illness. Some of their paintings – including the present lot – are signed, but when they are, it is always simply 'Le Nain'. Some of the pictures are clearly collaborations involving more than one hand, but three groupings of pictures have been proposed which appear to represent distinct hands, and which are tentatively assigned to individual brothers. Roughly divided, the small multifigural paintings on copper and wood are given to Antoine (or brother A, as per Bell and Dickerson), in part because Antoine was described in an early source (Claude Leleu's *Histoire de Laon*, written before 1726) as having 'excelled at miniatures and small portraits'; the peasant interiors are generally given to Louis Le Nain (or brother B); while Mathieu (or brother C) – who lived and worked for 30 years after the deaths of his brothers – is given the widest range of pictures, including most of the large-scale paintings and biblical subjects, as well the paintings which, for one reason or another, can only have been made after the deaths of Antoine and Louis.

The *Saint Jerome*, dated either 1642 or 1643 – the last digit is hard to discern – was executed while all three brothers were alive. Dickerson and Bell, in their exemplary catalogue, wrestle with the question of to which brother the painting might be most reasonably assigned, acknowledging that the question is complicated. Employing Morellian connoisseurship, they 'place the painting – tentatively – in our group C (Mathieu?)', to whom they also give *The Penitent Magdalene*. In his recent review of the 2016-17 exhibition in *Revue de l'Art*, Jean-Pierre Cuzin, *doyen* of Le Nain studies, in praising the 'beauty' and 'sculptural amplitude' of the *Saint Jerome*, focused particularly on the cool but verdant landscape setting of the painting and its close comparison to celebrated landscape paintings in Washington and Hartford that have traditionally been attributed to Louis Le Nain, to support his own view that the *Saint Jerome* is more probably the work of Louis (fig. 2).

In the question of assigning individual authorship to the paintings of the Brothers Le Nain, the discussion will no doubt continue for many years to come, likely with no clear resolution unless heretofore unknown documentation emerges. Unmarried and childless, the Le Nain brothers lived together and shared a studio their entire lives, conditions which encouraged their tightly interwoven manner of production. As the connoisseur Pierre-Jean Mariette noted in 1750, '[The brothers] were so perfectly harmonized in their work that it was almost impossible to distinguish what each had done in the same painting, as they worked together, and rarely released a painting from the studio where [each] had not put their hand.'

Beyond dispute, however, is that the newly discovered *Saint Jerome* is a masterpiece of the highest order and an indispensable addition to the body of works by these great artists. While acknowledging sensible uncertainty, for the present author, the dry and brushy handling of paint, chalky *facture*, reduced palette of smoky grays and browns and the tender expressiveness of Jerome's absorbed and weary face display all the characteristics of the paintings that have historically been given to Louis Le Nain, the brother who was, in Pierre Rosenberg's assessment, 'the unquestionable genius of the family.'





PROPERTY OF A PRIVATE COLLECTOR

24

GIOVANNI FRANCESCO BEZZI, IL NOSADELLA

(BOLOGNA C. 1500-1571 ?)

The Holy Family with Saints John the Baptist and Jerome

oil on panel

29 $\frac{7}{8}$ x 24 in. (75.9 x 61 cm.)

inscribed 'AGNVS' (lower right, on the banderole)

\$400,000–600,000

£290,000–430,000

€330,000–490,000

PROVENANCE:

with Jean-Luc Baroni, London, where acquired by the present owner.

In this rare work by Nosadella, one of the most distinctive and innovative of the Bolognese Mannerist artists, the Holy Family, Saint Jerome and the young John the Baptist are compressed into a tight setting defined by cool stone walls, creating the kind of *horror vacui* for which the artist is so well known. Connected by intense glances, the figures exude energy and display a sculptural monumentality indebted to Michelangelo and his Florentine Mannerist followers. The vibrant palette of blues, reds and yellows is similarly inspired by the Roman Maniera, yet the composition's naturalistic quality reflects the painter's Emilian origins. In the foreground, the young Saint John the Baptist engages the viewer, pointing behind him at the Savior. Particularly moving is the goldfinch delicately poised on Christ's arm, its tether carefully balanced on Joseph's thumb. As a favorite pet of children in this period, the bird reflects Christ's humanity, but it also acts as a reminder of his future sacrifice. Indeed, according to legend, the bird acquired the scarlet stain on its head when it was splashed with Christ's blood after removing a thorn from the Savior's forehead during his journey to Calvary. The goldfinch's relationship to the Passion is clearly underscored here thanks to the artist's choice of aligning the bird with the ivory figure of the Crucified Christ held by Saint Jerome at Mary's eye level. Bezzi must have found the figure of the Madonna, whose arm dramatically stretches across the panel as she embraces her son, particularly satisfying - he used the same cartoon, or at least the same design, for the figure of Mary in his *Holy Family with Saint Catherine* in the National Museum of Art of Romania, Bucharest, for which there is a drawing in black chalk in the Städelisches Kunst Institut, Frankfurt (see H. Voss, "Giovanni Francesco Bezzi, genannt Nosadella", *Mitteilungen des Kunsthistorisches Instituts in Florenz*, 1932, II, 8, p. 455). She appears again in a panel of the *Madonna and Child* by the artist that sold at Phillips, London, 11 December 1990, lot 88.

Giovanni Francesco Bezzi was born in Bologna sometime during the early 1530s. What little we know about his life mostly comes from Carlo Cesare Malvasia, who writes in his *Felsina pittrice* (Bologna, 1678) that the painter's nickname was taken from the name of the street where he lived. Bezzi matriculated as a painter at the Compagnia delle Quattro Arti in 1549, but we have no word of his career prior to 1558, when he was commissioned to paint decorations for a frieze in the house of Senator Camillo Bolognetti. These paintings do not survive, though Malvasia records that their subject was, fittingly, the history of Camillo. Concerning Bezzi's style, Malvasia tells us, "those few works by him that are known - and they are mostly frescos - are distinguished by their good color, as with his master [Tibaldi] and are full of erudition. If they are not as perfect and studied [as those of Tibaldi], they are perhaps more powerful, singular, and resolute" (English translation from *The Age of Correggio and the Carracci: Emilian Painting of the Sixteenth and Seventeenth Centuries*, exhibition catalogue, Washington, D.C., 1986, p. 147). Alongside Girolamo Mirola, Bezzi was apprenticed to Pellegrino Tibaldi, whose extravagant style must have had a profound influence on the young painter. Only two of the paintings Malvasia ascribes to Bezzi's hand survive, namely the *Madonna and Child with the Blessed Raniero and Saints Peter, Paul and Jerome* in the Oratorio dei Battuti in the church of Santa Maria della Vita, painted in 1563, and the *Circumcision of Christ* in church of Santa Maria Maggiore, the latter of which was completed by Prospero Fontana following Bezzi's death in 1571.



25

LUCA GIORDANO

(NAPLES 1634-1705)

Christ and the Woman of Samaria

fresco on wicker, tondo

43 ¾ in. (110 cm.) diameter

\$250,000–350,000

£190,000–250,000

€210,000–280,000

PROVENANCE:

Commissioned by the Andrea del Rosso (1640-1715), Florence, while the artist was a guest at his home, circa 1685, listed in their inventory of 1689, thence by descent. Private collection, where acquired by the present owner.

LITERATURE:

M. Gualandi, *Memorie originali italiane risguardanti le Belle Arti*, II, Bologna, 1841, p. 118.
O. Ferrari and G. Scavizzi, *Luca Giordano*, Naples, 1966, II, p. 330 (under "Paintings not traced", listed in the collection of Andrea, Ottavio and Lorenzo del Rosso, Florence).
O. Ferrari and G. Scavizzi, *Luca Giordano, L'opera completa*, Naples, 2000, p. 390 (under "Paintings not traced", listed in the collection of Andrea, Ottavio and Lorenzo del Rosso, Florence).
S. Meloni Trkulja, 'Luca Giordano a Firenze', *Paragone*, CCLXVII, 1972, pp. 25-74.
F. Baldassari, M. Francucci and L. Castrinchini, *Due tondi "su la calce" per i Del Rosso*, Todi, 2017, pp. 29-41, 47-65, illustrated pp. 26, 40, 43-44, 48-49, 54, figs. 5, 6, 12.



The present lot in its frame







Fig. 1 Reverse of the present lot showing Giordano's lime plaster on wicker technique



Fig. 2, Luca Giordano, *Christ Among the Doctors*, private collection, pendant to the present lot.

Providing the fresco-like surface that permitted Luca Giordano to excel in his rapid painting style, the unusual support of this tondo is testament to the artist's extraordinarily inventive approach to his work. Giordano developed the wicker-type structure (fig. 1), which he then prepared with a layer of lime plaster, to provide him with what is essentially a portable fresco surface. The swiftness required for painting in the fresco technique played to the natural strengths of Giordano, whose moniker, "Fa Presto" referred to the speed with which he executed his work. Giordano's *Christ and the Woman of Samaria*, along with its pendant, the *Christ among the Doctors* (private collection; fig. 2), once formed part of the prestigious collection of the del Rosso, one of the most influential families in late-17th century Florence. Giordano enjoyed a close relationship with his patrons, the del Rosso, and during his Florentine sojourn was a guest at the home of Andrea del Rosso. It was at this time, while acting as *pittore di casa* ("house painter") for the family, that the artist produced this painting. The two tondi were included in a detailed inventory of the del Rosso palazzo, compiled in 1689 and later published by Michelangelo Gualandi in 1841, "la Sammaritana al pozzo, tondo a buon fresco su la calce", ("the Samaritan woman at

the well, tondo in good fresco on lime"; op. cit.). At that time, a further two paintings on the same support, now lost, were noted: "Mad.a con Giesù il culla, san Gius.e e San Giov.e al natu.e fatte di buon fresco" ("Madonna and Jesus seated, Saint John nude made in good fresco") and *la Carità con tre puttini* ("Charity with three little putti").

Giordano was born in 1634 in Naples, where he trained with his father, the painter Antonio Giordano. Through the backing of the Viceroy of Naples, the artist entered the studio of Jusepe de Ribera. After Ribera's death in 1652, the young Giordano moved to Rome, assisting Pietro da Cortona with important commissions. By 1674 he had completed three altarpieces for the church of Santa Maria della Salute in Venice, where he absorbed the rich coloring of Titian and Veronese. From 1692 to 1702 Giordano served as court painter to King Charles II of Spain, decorating, among other important works, the ceilings of the Escorial, the Cathedral of Toledo and the Buen Retiro in Madrid. Following his tenure, he returned a wealthy man to his native Naples, leaving the huge sum of 300,000 ducats to his son in 1705.

26

GIOVANNI FRANCESCO BARBIERI, IL GUERCINO (CENTO ?1591-1666 BOLOGNA)

Saint Agnes

oil on canvas
47 x 37 in. (119.2 x 94 cm.)

\$180,000–250,000

£130,000–180,000

€150,000–200,000

PROVENANCE:

Commissioned by Alberto Provenzali of Cento as a gift for Cardinal Girolamo Colonna, Archbishop of Bologna (1604-1666), and by descent to the Principi Colonna, Palazzo Colonna, Rome, where recorded in inventories of 1648, 1667, 1714, 1730 and in the 1783 Catalogo (see below, under literature).

John Talbot, 16th Earl of Shrewsbury (1791-1852), Alton Towers, where hung in the Talbot Gallery, and by inheritance to his cousin Bertram Arthur, 17th Earl of Shrewsbury (1832-1856); (*) Christie's, on the premises, 8 [=3rd day] July 1857, lot 228, 'very elegant' (46 gns. to Collette, apparently for 'Niew' [Niewenhuis]).

Richard Corbett, Adderley Hall, Shropshire.

Anonymous sale; Sotheby's, London, 7 July 1976, lot 37.

with Trafalgar Galleries, London.

Anonymous sale; Christie's, London, 7 December 2006, lot 53, where acquired for the present owner.

EXHIBITED:

London, National Gallery, Guercino in Britain, Paintings from British Collections, June-July 1991, no. 21 (entry by M. Helston and T. Henry).

Bologna, Museo Civico Archeologico, Il Guercino, 6 September-10 November 1991, no. 80.

Milan, Palazzo Reale; and Rome, Stazione Termini, Ala Mazzoniana, *Guercino. Poesia e Sentimento nella pittura del '600*, September 2003-January 2004; and February-September 2004.

LITERATURE:

C.C. Malvasia, *Felsina Pittrice, Vite de' Pittori Bolognesi*, Bologna, 1678, II, p. 371 (1841 edition, II, p. 264).

Catalogo dei Quadri, e Pitture esistenti nel Palazzo dell'eccellentissima Casa Colonna in Roma, Rome, 1783, p. 103, no. 789.

J.A. Calvi, *Notizie della vita e delle opere del Cavalier Giovan Francesco Barbieri detto il Guercino da Cento*, Bologna, 1808, pp. 80-1 (1841 edition, II, pp. 315-6).

L. Salerno, *I dipinti del Guercino*, Rome, 1988, p. 251, no. 163.

D.M. Stone, *Guercino: catalogo completo dei dipinti*, Florence, 1991, p. 165, fig. 146.

M. Helston and T. Henry, in *The Burlington Magazine*, CXXXIII, no. 1060, July 1991, appendix, pp. 46-7.

B. Ghelfi, *Il libro dei conti del Guercino, 1629-1666*, Venice, 1997, pp. 86 and 88, nos. 145 and 155.

M.C. Paoluzzi, *La collezione Colonna nell'allestimento settecentesco: La Galleria negli acquarelli di Salvatore Colonnelli Sciarra*, Rome, 2013, pp. 97-9.

N. Turner, *The Paintings of Guercino: A Revised and Expanded Catalogue raisonné*, Rome, 2017, pp. 517-18, no. 226.

ENGRAVED:

Paul Gleditsch (1793-1872).

Malvasia tells us that this moving depiction of Saint Agnes was commissioned in 1637 by Don Alberto Provenzale (or Provenzali) of Cento, the artist's home town, as a gift for Cardinal Girolamo Colonna, Archbishop of Bologna (*loc. cit.*). Guercino's "libro dei conti" confirms this, recording a deposit of 25 *scudi* and a final payment of 40 *scudi* from Provenzale, respectively, on 4 March and 18 June 1637. Years earlier, in 1614, Provenzale employed the young Guercino to decorate an upstairs room in his house in Cento, and sat for what was evidently one of the artist's first portraits, now lost (N. Turner, *op. cit.*, nos. 9-10). Nicholas Turner has noted that the price Provenzale paid for Guercino's *Saint Agnes* is higher than the artist's standard fee for a half-length figure, and posits that a full-length composition may have originally been considered (*ibid.*, p. 518). The scholar points to a highly-finished drawing in the Prado, Madrid (no. D02165), also datable to the 1630s, as a possible compositional study for this commission.

Prince Girolamo Colonna (1604-1666), was the son of Filippo, Prince of Paliano, *Gran Connestabile* of the Kingdom of Naples. Educated in Spain, he was appointed Cardinal by Urban VIII in 1628. In 1632 he was chosen as Archbishop of Bologna, where his legacy included a new seminary and the rebuilt library. On his father's death in 1639, he succeeded as Prince of Paliano, where he launched an architectural program to strengthen the fortress, regarded as one of the bulwarks of the Spanish kingdom. The need to manage his own estates as well as a desire to be closer to the center of power may have encouraged Colonna to resign as Archbishop in 1645. He continued to represent the interests of Spain as Cardinal Protector, advocating the canonization of Saint Thomas of Villanova, and became also the Cardinal Protector of Germany and the Empire.

Provenzale would have known of the Colonna's passion for paintings and, in particular, of the Cardinal's appreciation of Guercino's work. Colonna's art collection was considerable. In 1642, he purchased the unfinished works that remained Guido Reni's studio following the artist's death, and in that same year, Giovanni Baglione dedicated his *Vite* to the Cardinal. Colonna was also one of Guercino's patrons, participating in the commission of the *Martyrdom of Saint Bartholomew* for the church of S. Martino at Siena (1635-7; see *ibid.*, no. 213). Malvasia (*Felsina pittrice*) records that, due to the altarpiece's rapid deterioration after its installation, the Cardinal commissioned Giacinto Campana to create a copy of it to preserve its appearance. In 1635 the Cardinal acquired four works from the artist's brother, Paolo Antonio Barbieri, one of which was a gift from Don Ercole Porzio, *archiprete* of Cento. And on 11 December 1636, Colombano Spiscia made the first of two payments to Guercino for a *Triumph of David* (*ibid.*, no. 224) on the Cardinal's behalf.

Entries in the *Libro dei Conti* shows that Provenzale was not the only Centese patron to realize that gifts of works by Guercino might help to win favors from Colonna. Thus, on 1 February 1637 Guercino received 40 ducats from the *archiprete* Porzio for a half-length *Saint Paul* intended as a gift for the Cardinal. Later, on 21 April 1638 the *Comunità di Cento* paid 130 ducats for half-lengths of *Painting and Sculpture*, similarly intended as gifts to Colonna. The *Saint Agnes* thus can be seen as part of a concerted attempt to win favors for Cento from a powerful and aesthetically committed prelate. A *Magdalene* paid for by Cardinal Poggi, the legate at Ferrara, in 1639 may also have been commissioned for a similar purpose.

Like many pictures which left the Colonna and other great Roman princely collections as a result of the French occupation of Rome, the *Saint Agnes* came to England. John Talbot, 16th Earl of Shrewsbury (1791-1852), who was a Roman Catholic, first travelled to the continent in 1812. Until he inherited from his uncle in 1827, he and his wife lived partly in Rome, where among other things he acquired *en bloc* the collection of Napoleon's mother, Laetitia Bonaparte, *Madame Mère*. From 1837 Shrewsbury became the main patron of the gifted catholic architect, Augustus Welby Pugin, who worked for him on a series of religious buildings and at Alton Towers, which had already been transformed to accommodate the earl's remarkable collections.



27

CARLO SARACENI

(VENICE C. 1579-1620)

The Assumption

oil on copper, unframed
11½ x 16½ in. (28.3 x 41 cm.)

\$200,000–300,000

£150,000–220,000

€170,000–240,000

PROVENANCE:

Private collection, France

Art market, France, where acquired by the present owner.

Unpublished until now, this previously unknown copper is a new and exciting addition to the *oeuvre* of Carlo Saraceni. The painting relates to a significant commission for the artist, his decoration of the Ferrari chapel in the church of Santa Maria in Aquiro, Rome. While many workshop copies exist, as Maria Giulia Aurigemma, author of the artist's monograph, indicates, this painting presents significant variations from the finished chapel composition, suggesting that it is fact by Saraceni himself, experimenting with this as a first idea for the commission (written communication, dated 25 February 2018).

The chapel, dedicated to the Virgin Annunciate, was commissioned by the patrician, Orazio Ferrari, who entrusted the painted decoration of its walls and vault to Saraceni. Some of the work was executed by members of Saraceni's workshop, such as the portraits of Orazio and his wife, Erminia Sordi, which were painted by his associate, Marcantonio Bassetti. Establishing a chronology for Saraceni's intervention in the chapel's decoration is not simple task. While we know from inscriptions on the lateral walls that work on the chapel was completed in 1617, documents pertaining to the architectural elements, only recently come to light, show that work was in fact initiated as early as 1614 (for more on the chapel and commission see A. Amendola in M.G. Aurigemma, *Carlo Saraceni: Un Veneziano tra Roma e l'Europa, 1579-1620*, Rome, 2014, pp. 113-123).



Fig.1. Carlo Saraceni and assistants, *The Coronation of the Virgin*, Rome, S. Maria in Aquiro, Ferrari chapel





Fig. 2, Carlo Saraceni and assistants, *The Assumption of the Virgin*, Rome, S. Maria in Aquiro, Ferrari chapel

The entrance arch and vault are decorated with scenes from the life of the Virgin, with the *Birth of the Virgin* on the wall at left, surmounted by a lunette depicting the *Assumption*, and the *Presentation at the Temple*, at right, surmounted in turn by a lunette depicting the *Dormition of the Virgin* (fig. 1). At the center of the vault is a *Coronation of the Virgin*, executed with workshop assistance (fig. 2). The present painting relates to two separate elements of these Marian scenes. The group of figures surrounding the tomb in the lower section here correspond closely to those in the *Assumption* lunette, with some minor variations in pose. The Virgin in the upper section, however, is almost identical to that in the vault's central *Coronation* scene, whose figure is similarly depicted in glory and surrounded by *putti*. While, as Aurigemma asserts, the intervention of the master's assistant, Bassetti, cannot be excluded entirely until such a time as the painting is cleaned, it seems likely that this *bozzetto* was produced by Saraceni while work on the chapel was still in progress, between 1614 and 1617-18.

We are grateful to Prof. Maria Giulia Aurigemma for endorsing the attribution on the basis of photographs. She will include the painting in a forthcoming article on the artist.



◆28

ANTHONIS MOR

(UTRECHT 1516/20-1576? ANTWERP)

AND ALONSO SÁNCHEZ COELLO

(BENIFAIRÓ DEL VALLS, VALENCIA, 1531/2-1588
MADRID)

Alessandro Farnese in Armor

oil on canvas

68 $\frac{7}{8}$ x 39 $\frac{3}{8}$ in. (175 x 100 cm.)

\$2,500,000–3,500,000

£1,900,000–2,500,000

€2,100,000–2,800,000

PROVENANCE:

(Possibly) Margaret of Austria, inventory of 26 February 1586, as portrait of Alessandro "when he returned from Spain", and by inheritance to Alessandro Farnese, and by descent, (possibly) inventories of the Palazzo Farnese, Rome, 1644, no. 240 and 1653, no. 7.

Art market, Italy, where acquired in the 1930s by Count Giuseppe Volpi di Misurata (1877-1947), and by inheritance to the present owner.

LITERATURE:

L. Fornari Schianchi, "Collezionismo e committenza tra potere e spirito religioso nel ducato farnesiano", in A. Emiliani, ed., *La pittura in Emilia e in Romagna. Il Seicento*, Bologna, 1993, II, pp. 10, 17 (ill.) and pp. 28-29, note 7, as Anthonis Mor.

M. Kusche, *El caballero cristiano y su dama - el retrato de representación de cuerpo entero*, Madrid, 2004, p. 354, fig. 317, as Sánchez Coello.

A. Pérez de Tudela, "Alejandro Farnesio en la corte de España (1559-1561 en particular)", re-edited version to be published in K. De Jonge y H. Cools, eds., *Alessandro Farnese e le Fiandra*, acts of the international congress at the Académie royale des Sciences, des Lettres et des Beaux-Arts de Belgique, Brussels, Palais des Académies, 20-22 October 2005, forthcoming.

G. Bertini, "Un altro quadro con il ritratto del Principe Alessandro", in *L'inventario di Margherita d'Austria. Introduzione di Silvia Mantini*, Turin, 2012, p. 72, note 138, as Anthonis Mor.

A. Pérez de Tudela, *Antonio Moro y Alonso Sánchez Coello en la corte española junto a Alejandro Farnesio (1559-1563)*, unpublished manuscript, 2014.

A. Pérez de Tudela, "El príncipe don Carlos de Austria", in C. García-Frías and J. Jordán de Urries, eds., *El Retrato en las Colecciones Reales de Patrimonio Nacional. De Juan de Flandes a Antonio López*, exhibition catalogue, Madrid, 2015, as Anthonis Mor.

A. Donati, *Anthonis Mor / Antonio Moro alla corte di Spagna dagli esordi al ritorno nei Paesi Bassi*, unpublished manuscript, as Anthonis Mor.





Fig. 1 Anthonis Mor, *Portrait of Alessandro Farnese*, Galleria Nazionale, Parma, De Agostini Picture Library / A. De Gregorio / Bridgeman Images

Shrewdness, power, and that conviction of invincibility that so often accompanies youth, radiate from the sixteen-year-old Alessandro Farnese (1545-1592) as he was captured in this stunning full-length likeness by the revered Flemish portraitist, Anthonis Mor, and his collaborator, Alonso Sánchez Coello. A native of Utrecht, Mor had a dazzling career that took him throughout Europe, thanks to a steady stream of royal and imperial commissions. A pupil of Jan van Score, Mor was championed by his friend and patron, Antoine Perrenot de Granvelle, Bishop of Arras, who introduced the artist to the Habsburg Court and to the prince of Asturias, the future King Philip of Spain. In this circle, Mor quickly distinguished himself through his ability to immortalize with great sensitivity and insightful observation his sitters' grand appearance and psychological disposition, revealing in particular his talent for rendering nuanced facial expressions and the effects of light scintillating on exquisite materials. It is these merits that enabled Mor to be appointed official painter at Philip's court in 1554.

Following a convention favored by Mor, Alessandro Farnese stands here against a dark, neutral backdrop so that nothing detracts from his memorable physiognomy and splendid attire, all of which is expertly accentuated by cool light emanating from a source beyond the picture plane at left. The sitter sports a half-armor, or full corselet, for field use on foot, in blue-stained and gilt steel. The crimson piping identifies him as a member of the Spanish army. Alessandro's armor appears to have been made in Italy around 1560, and is almost certainly the Milanese armor mentioned by Margaret of Parma in her correspondence as being delivered to him in Madrid in October 1561 (A. Donati, unpublished study). Adorned with gold embroidered slashings, Alessandro's hose and codpiece are made of pristine white silk, offering a striking contrast to the dark, polished metal of his armor. Gleaming white stockings add length to his legs, and the fact that his footwear is of a similar hue enhances this impression (the same ivory-colored slippers also appear in his previous portraits). The pallor of these sartorial details is echoed in the adolescent skin of his face, where a few shadows suggest burgeoning facial hair. And yet, while the sitter's cheeks might still be mostly soft to the touch, his subtly modeled features speak of maturity fast approaching. Indeed, his strong nose, generous mouth, cleft chin, and alert gray eyes lend the young man an aura of composure and strength that seems beyond the reach of his years.



Fig. 2 Anthonis Mor, *Portrait of Margaret of Parma*, The Philadelphia Museum of Art / Art Resource, NY

Anthonis Mor painted his first portrait of the young Alessandro Farnese in 1557. Alessandro was twelve years old at the time, and had travelled to Brussels to receive his education at the Court of his uncle, Philip II, in accord with the Treaty of Ghent signed by his father Ottavio Farnese. Alessandro was the grandson of Emperor Charles V by his mother Margaret of Parma, known as Margaret of Austria (1522-1586), and as the Farnese's only surviving son, his placement within the Spanish court would ensure his family's future loyalty to the Habsburg dynasty. Signed and dated, the portrait of young Alessandro (fig. 1; Galleria Nazionale, Parma) is well-documented: having been commissioned by Margaret, it was paid for on 19 November 1557, by which date the work had already been sent to Parma. Margaret maintained a close relationship with Mor, commissioning from him several portraits of herself throughout her lifetime (fig. 2; see J. Woodall, *Anthonis Mor. Art and Authority*, Zwolle, 2007, pp. 394-403).

The young Alessandro would remain at the Spanish court until 1563. Two years later, he married Maria of Portugal and returned to Parma, but shortly thereafter he entered into the service of Philip II. Alessandro quickly distinguished himself as a man of considerable military prowess and bravery, particularly during the 1571 Battle of Lepanto, where he assisted his uncle, Don Juan of Austria (1547-1578), in the great naval victory over the Ottoman fleet (figs. 3-4). In 1578, still under the direction of his uncle, Alessandro took charge of a faction of the Spanish army, leading them against a coalition of Dutch, Flemish, English, Scottish, German, French and Wallon soldiers led by Antoine de Goignies. Demonstrating the martial acumen that would define his career, he successfully defeated his foes and captured de Goignies, despite being outnumbered by nearly 10 to 1. Upon his uncle's death in October of that year, Alessandro was appointed Governor of the Spanish Netherlands and in this capacity, he continued to lead his forces to victory across the southern Netherlands. Alessandro would combine innovative military strategy with astute diplomacy to reclaim cities from the United Provinces (following the 1579 Union of Utrecht) including Maastricht, Bruges and Antwerp. Following his father's death, he became Duke of Parma and Piacenza in 1586, though he charged his son, Rinuccio, to rule in his stead. After a failed attempt to invade England under the protection of the Spanish Armada, Alessandro turned his attention to France, where after several victories against Henri IV, the Duke was wounded at the siege of Caudebec-en-Caux and died in Arras at the age of 47.

All of the acclaim and tribulations that accompany a successful military career had not yet been experienced by the young Alessandro at the time the present portrait was created. At the end of August 1559, he left Brussels for Madrid, following Philip II who, returning to Spain, left the function of governing the Netherlands to Alessandro's mother, Margaret of Parma. Anthonis Mor, also accompanied the Spanish king on this journey, following him to Valladolid and Toledo before the definite establishment of the Court in Madrid in the Spring of 1561. On the occasion of this departure, Mor painted a portrait of *Alessandro Farnese in Cape and Cap*, aged fourteen (fig. 5; oil on canvas, 174 x 97 cm, The Princely Collections, Vaduz-Vienna, inv. GE 2511; see O. Beaufils, "Anthonis Mor. Portrait d'Alessandro Farnese avec cape et chapeau noir", in J. Kräftner, ed., *Les Collections du Prince de Liechtenstein*, exhibition catalogue, Brussels, 2015, p. 77, no. 8). Executed between 1559 and 1560, the painting was part of the collection of Count Volpi di Misurata in the twentieth century, and was then displayed alongside the present *Portrait of Alessandro Farnese in Armor*. This latter must have been commissioned from Anthonis Mor in 1561, just before the artist's departure from the Court in Madrid and his return to Brussels. An identical, full-length version of our painting in the Meadows Museum, Dallas, Southern Methodist University (oil on canvas, 177 x 99 cm.) confirms this dating. The Meadows version bears the inscription "ANNO AETATIS SUE XVI / 1561". Both the Meadows picture and the present work are unsigned and were clearly intended to function as court portraits, either as official images of the sitter used to decorate the various residences of the commissioner, or to be offered as diplomatic gifts. An anonymous copy of our painting, reduced to three quarter length (oil on canvas, 115 x 94 cm), is in the Galleria Nazionale, Parma, and was likely painted for a similar purpose.

The present *Alessandro Farnese in Armor* was first published in 1993 by Lucia Fornari Schianchi with an attribution to Anthonis Mor (*loc. cit.*). This opinion was endorsed by Philippe Costamagna (unpublished study). Maria Kusche, however, advanced the idea that Mor's pupil and collaborator, Alonso Sánchez Coello, copied our painting after the original in Dallas by his mentor (M. Kusche, *Retratos y Retratadores. Alonso Sánchez Coello y sus competidores Sofonisba Anguissola, Jorge de la Rúa y Riolan Moys*, 2003, pp. 136-137, fig. 111 and p. 354, fig. 317). Recently, a more plausible theory has surfaced; according to Almudena Pérez de Tudela (A. Pérez de Tudela, "Principe don Carlos de Austria", in *El Retrato en las Colecciones Reales. De Juan de Flandes a Antonio Lopez*, exhibition catalogue, Madrid, 2014, p. 160, fig. 11.1 and p. 162, note 7) and Andrea Donati (unpublished study), the present painting is not a replica but rather the fruit of a collaboration between Anthonis Mor and his once-student, Sánchez Coello. At the time, Sánchez Coello was already established as a master in his own right, and in fact, he would take over the position of court painter to the king following Mor's departure, enjoying a successful career under Philip's patronage. These authors propose that Mor began the painting together with the Meadows version shortly before his departure from Madrid in 1561, having received the commission from Alessandro's mother on the occasion of her son's birthday in August. Archival documents record that Mor requested a passport valid for three months in the third week of October and he is documented in Brussels at the year's end.

To fulfill this demanding schedule, Mor and Sánchez Coello would have worked closely together. Based on stylistic evidence, Pérez de Tudela and Donati suggest that Sánchez Coello finished Mor's painting after the departure of the Flemish artist. In particular, Sánchez Coello would have focused his attention on painting Alessandro's armor and clothing. Indeed, while Sánchez Coello excelled in the meticulous rendering of court attire, his ability to capture the nuances of his sitters' psychological



Fig. 3. Alonso Sánchez Coello, *Portrait of Juan of Austria*, Monastery San Lorenzo del Escorial, Madrid. Album / Art Resource, NY



Fig. 4 Andrea Vicentino, *The Battle of Lepanto*, Palazzo Ducale, Venice / Cameraphoto Arte Venezia / Bridgeman Images





Fig. 5 Antonis Mor, *Portrait of Alessandro Farnese in Cape and Cap, aged fourteen*, The Princely Collections, Vaduz-Vienna



Fig. 6 Antonis Mor, *Portrait of Philip II*, Monastery of the Escorial, Madrid. Album / Art Resource, NY

expressions was not as refined as that of his teacher. This distinction is best understood through comparison of the present portrait with other likenesses executed by Mor and copied by Sánchez Coello, such as the *Philip II in Armor* (fig. 6; San Lorenzo de El Escorial) painted by Mor and its 1566 copy in the Kunsthistorische Museum, Vienna, and the two *Portraits of Isabelle de Valois* of c. 1560 in the Váres Fisa collection, Madrid (see J. Woodall, *Antonis Mor: Art and Authority*, Zwolle, 2007., pp., 340, 349, 370-71, figs. 115, 122, 129-30). Whereas in Mor's paintings, the sitter's facial features are rendered with the greatest fidelity, Sánchez Coello's portraits seem to tend towards idealization. For the present work, the Italianate handling of certain parts of the suit, such as the white silk of the padded trunk hose, are most characteristic of Sánchez Coello's work, while the sophisticated treatment of the armor's reflections better corresponds to Mor's more refined hand.

According to family tradition, the two full-length portraits of *Alessandro Farnese in Cape* and *Alessandro Farnese in Armor* were acquired together in Florence by Count Giuseppe Volpi di Misurata (1877-1947) at the advice of Bernard Berenson. The painting appears to have been first recorded in the 26 February 1586 inventory of Margaret of Parma's collection, as a portrait of Alessandro "when he returned to Spain" (A. Pérez de Tudela, *Antonio Moro y Alonso Sánchez Coello en la corte española junto a Alejandro Farnesio (1559-1563)*, Madrid, 2014 (unpublished)). Philippe Costamagna has also attempted to identify these paintings in the successive inventories of the Farnese collections (unpublished essay). The 1644 and 1653 inventories mention two portraits that might correspond to these works, but the generic descriptions and lack of dimensions precludes any definitive identification. Due to the complexity of the Farnese collection's dispersal during the following centuries, it remains unclear at what point these two remarkable portraits left the collection.

29

CARAVAGGUESQUE SCHOOL, 17TH CENTURY

David with the Head of Goliath

oil on canvas

51¼ x 38 in. (130.3 x 96.5 cm.)

\$70,000–90,000

£51,000–65,000

€57,000–73,000

PROVENANCE

European private collection

The author of this captivating image has yet to be identified, but he appears to have been one of the talented French followers of Caravaggio living in the expatriate community around Via Margutta in Rome *circa* 1630. Among this group could be counted a handful of the best French painters working in Italy, including Valentin, Regnier, Tournier, Vignon, Simon Vouet and his younger brother Aubin Vouet, all of whom would have been familiar with Caravaggio's celebrated depiction of *David with the Head of Goliath* in the Galleria Borghese, Rome, and eager to emulate its seductive power.

In the present canvas, the painter unites with great success the sinuous elegance of late Mannerism, probably learned in the workshops of Paris, with the rougher, naturalist aesthetics of Caravaggio. The half-length framing of the figure, solid background illuminated by a single shaft of light, and ambivalent attitude to the overtly sensual and slightly menacing plebian model, all reflect the strong influence of the Italian master, but sweetened with the addition of a stylish swirl of red drapery and flamboyantly plumed hat. The fleshy realism of the boy's torso, powerfully modeled by the use of dramatically contrasting shadows and light, the refined mannerism of his pose, and the theatrical artifice of the composition indicate the sensibilities of a Northern artist determined to retain only the most immediate and seductive features of Caravaggism.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

30

BERNARDO STROZZI
(GENOA 1581-1644 VENICE)

The Holy Family with the Infant Saint John the Baptist

oil on canvas

32 $\frac{3}{8}$ x 41 $\frac{1}{4}$ in. (82.1 x 104.9 cm.)

inscribed 'Ecce Agnus Dei' (lower left, on the banderole)

\$300,000–500,000

£220,000–360,000

€250,000–410,000

PROVENANCE:

Anonymous sale; Lepke, Berlin, 30 April 1929, lot 16, where acquired by, Federico Gentili di Giuseppe (1868-1940), 22 Avenue Foch, Paris.

Forced sale of his Estate, Hôtel Drouot, Paris, 23 April 1941, lot 69 (125,500FF to Karl Haberstock, on behalf of Hermann Göring)

Transferred to the Wiesbaden Central Collecting Point (inv. no. 1818).

On deposit in the Musée du Louvre, Paris, 1950-1999, (inv. no. MNR 290).

Restituted to the heirs of Federico Gentili di Giuseppe under the terms of the judgement of the Paris Court of Appeal, 2 June 1999.

Anonymous sale; Christie's, New York, 27 January 2000, lot 81 (sold after sale \$365,500).

LITERATURE:

A.M. Brizio, *Le Vie d'Italia*, I, 1934, p. 36.

L. Mortari, 'Bernardo Strozzi', *Bolettino d'Arte*, XL, 1955, p. 332.

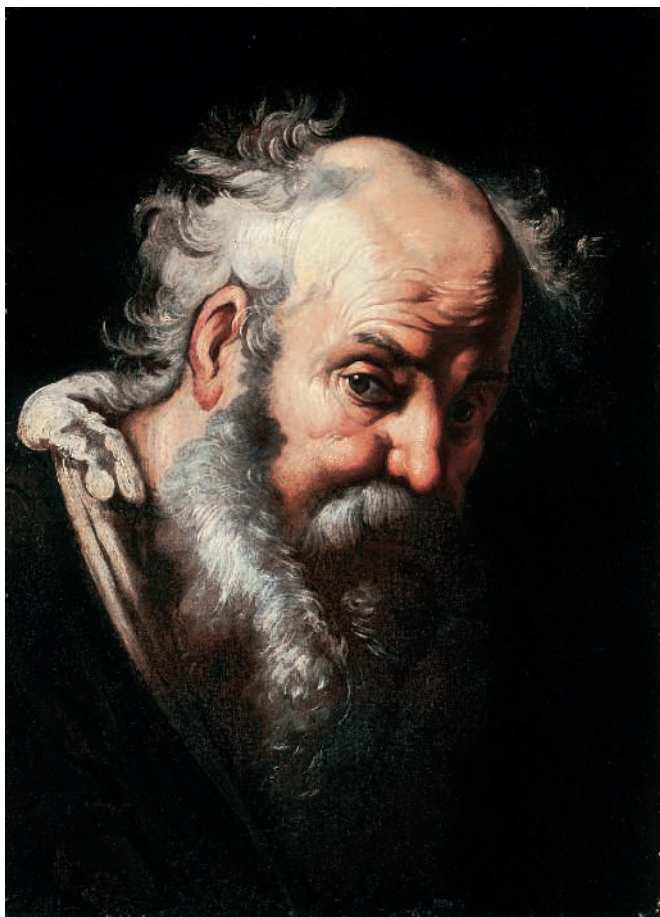
L. Mortari, *Bernardo Strozzi*, Rome, 1966, p. 159, fig. 343.

A. Brejon de Lavergnée and D. Thiébaud, *Catalogue sommaire illustré des peintures du musée du Louvre: Il Italie, Espagne, Allemagne, Grande-Bretagne et divers*, Paris, 1981, p. 241, illustrated.

L. Gowing, *Les peintures du Louvre*, Paris, 1988, p. 370, illustrated.

L. Mortari, *Bernardo Strozzi*, Rome, 1995, pp. 184-85, no. 469, illustrated.

C. Manzitti, *Bernardo Strozzi*, Turin, 2012, p. 194, no. 267, illustrated.



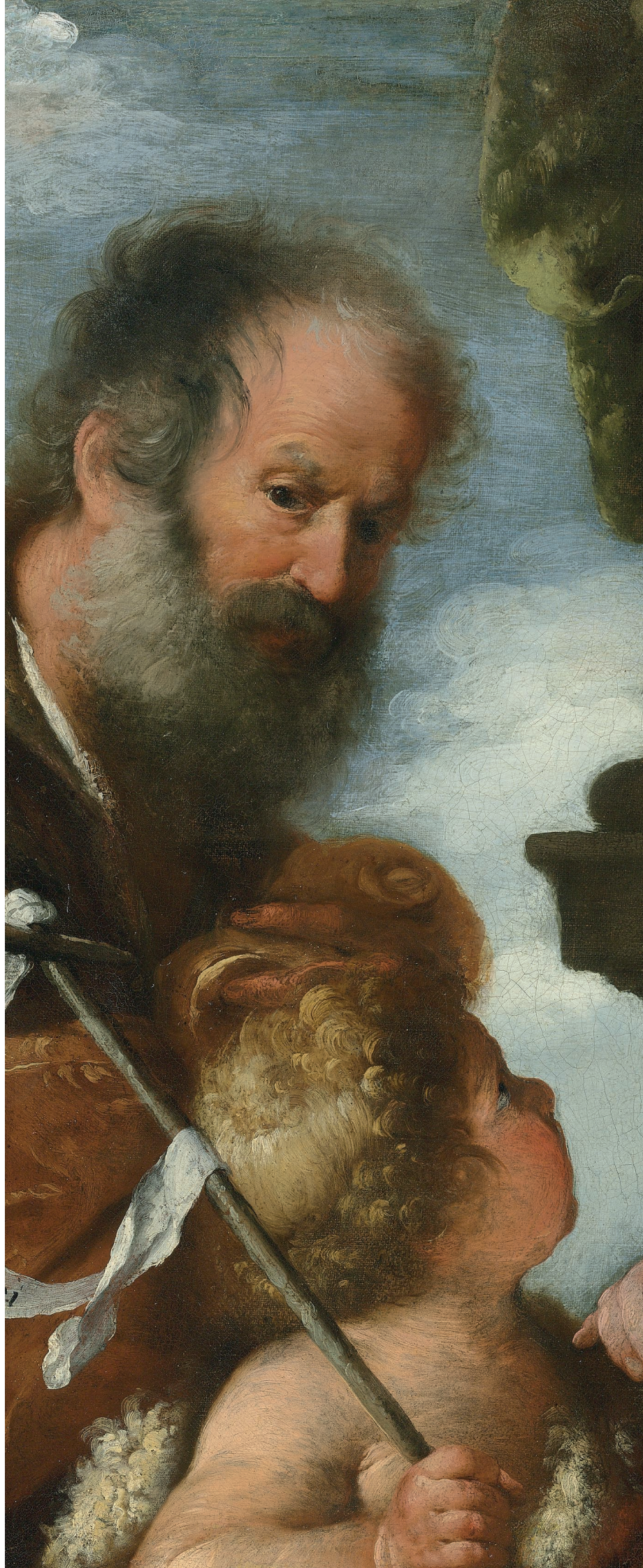
Bernardo Strozzi, *Head of a bearded man*, sold Christie's, New York, 26 January 2005, lot 293



A vibrant symphony of blues, reds and whites, Bernardo Strozzi's *The Holy Family* is dated by Luisa Mortari between 1620-32, a decade usually associated with the artist's mature period, when Strozzi was working in Genoa and producing what would become some of his most celebrated work. Having made a decisive break away from the Tuscan and Lombard Mannerism that defined his earlier style, in the 1620s Strozzi embraced a more naturalistic style inspired first and foremost by Caravaggio, but also by Rubens and van Dyck, the latter of whom was residing in Genoa and was at that time Strozzi's greatest rival. Here, Strozzi creates a tender moment of familial intimacy informed by his keen observation of human interaction. Supported by his mother, the Christ Child looks out at the viewer while his cousin, the Infant St. John the Baptist, reaches out to touch him. In a familiar gesture of maternal vigilance, the Virgin interrupts John by gently grabbing his wrist. Yet here the Virgin's action carries an added layer of symbolism. The young Baptist points to Christ, foreshadowing the proclamation he will make years later (made explicit on the banderole he carries), foretelling Christ's future sacrifice for the sins of mankind as the "Lamb of God" – Mary's expression is a mixture of sadness and joy, and she vainly resists her son's fate, which she knows will bring salvation to mankind. Scholars have often commented on the presence of "signature impasti", thick layers of paint applied with a loaded brush in Strozzi's paintings, and the virtuosity with which the artist varied his brushstrokes to create different textures. The exceptional quality of this technique is particularly evident in *The Holy Family*, where the thick brushstrokes of the drapery contrast with the soft and delicate touches, particularly in the hair and face of St. Joseph. Notably, the figure of St. Joseph appears in several other paintings and charcoal drawings by Strozzi, including the *Head of a Bearded Man*, executed in oil on paper and sold at Christie's, New York, 26 January 2005, lot 293 (fig. 1). The latter of these works was likely produced as a preparatory study specifically for our painting, and the lack of any identifying attributes such as books or swords, suggests that it may have been painted from life.

Born to humble parents in Genoa in 1581, Bernardo Strozzi was a principal figure in the development of painting in 17th century Genoa and Venice. He trained with the Siennese painter, Pietro Sorri, before becoming a Capuchin monk at the monastery at Santa Barnaba in 1598. Granted a leave from his monastic duties in 1610, Strozzi devoted himself entirely to painting in the manner of the Tuscan and Milanese Mannerists. Around 1620 he was introduced to Caravaggio's theatrical naturalism, which he appropriated alongside Mannerist artifice and grace. By 1631 Strozzi was working in Venice, where he adopted a more brilliant palette in response to the paintings of Veronese. "Il prete Genovese", Strozzi's nickname in Venice, would remain an active member of La Serenissima's artistic community until his death in 1644.

Federico Gentili di Giuseppe (1868-1940) was an Italian collector who lived in Paris in the early 20th century. Over the course of his life, Federico assembled an important collection of Italian and French paintings, books, manuscripts, sculpture and objects d'art, all of which he displayed in his apartment at 22 avenue Foch. Some of his most inspired acquisitions include Giambattista Tiepolo's, *Alexander the Great and Campaspe in the studio of Apelles* and *Rinaldo and Armida* (respectively J. Paul Getty Museum, Los Angeles and the Gemäldegalerie, Berlin), El Greco's *The Holy Family with Mary Magdalen* (Cleveland Museum of Art), and Romanino's *Christ Carrying the Cross* (sold Christie's, New York, 6 June 2012, lot 99). Although he died of natural causes shortly before the Nazis invaded France, several of his family members remained there and ultimately perished in concentration camps. In 1941, the collection was sold by the Vichy government in a forced sale at the hôtel Drouot. Following the war, *The Holy Family* was returned to France and placed on deposit at the Louvre, where it was displayed for decades until its restitution to the Gentili di Giuseppe heirs in 1999.





31

TIZIANO VECELLIO, CALLED TITIAN

(PIEVE DI CADORE C. 1485/90-1576 VENICE)

Double portrait of Guidobaldo II della Rovere, Duke of Urbino (1514-1574), and his son, Francesco Maria II (1549-1631), full-length

oil on canvas

78 x 44½ in. (198 x 113 cm.)

inscribed 'S-R-E- / SURP' (upper left, on the banderole)

\$700,000-1,000,000

£510,000-720,000

€570,000-810,000

PROVENANCE:

The Malaspina family (Elizabeth della Rovere, sister of Guidobaldo II, who married Alberico I Cybo Malaspina, Marchese di Massa and Carrara).

Abate Luigi Celotti, Venice, until 1837.

Count Anatole Demidoff, Prince of San Donato (1812-1875), San Donato, Florence, 1837; his sale, Hotel Drouot, Paris, 3-4 March 1870, lot 187 (17,500 francs).

Hugh Lupus Grosvenor, 3rd Marquess of Westminster, later 1st Duke of Westminster (1825-1899), 1870, and by descent at Grosvenor House, and elsewhere to his grandson, Hugh Richard Arthur, 2nd Duke of Westminster (1879-1953); (†) Sotheby's, London, 24 June 1959, lot 17 (£24,000).

with Matthiesen Gallery, London, by 1962, where acquired by the present owner.

EXHIBITED:

London, Royal Academy, *Exhibition of Works by the Old Masters*, 1871, no. 139.

Stockholm, Nationalmuseum, *Konstens Venedig: utställning anordnad med anledning av Konung Gustaf VI Adolfs attioarsdag*, 20 October 1962-10 February 1963, no. 95.

Naples, Museo di Capodimonte, *Tiziano e il ritratto di corte da Raffaello a Carracci*, 25 March-4 June 2006, no. 31.

Paris, Musée du Luxembourg, *Titian: Le pouvoir en face*, 13 September 2006-21 January 2007, no. 29.

LITERATURE:

J. Young, *Catalogue of the Pictures at Grosvenor House*, London, 1913, no. 23.

E. Camesasca, *Tutta la pittura di Tiziano*, Milan, 1960, II, p. 56 (as lost).

B. Nicolson, 'Venetian Art in Stockholm', *The Burlington Magazine*, CV, January 1963, p. 32, illustrated as frontispiece opposite Editorial.

F. Heinemann, 'Die Ausstellung Venezianischer Kunst in Stockholm', *Kunstchronik*, XVI, 1963, p. 66.

E. Camesasca, *L'Opera Completa di Tiziano*, Milan, 1969, no. 348 (as lost).

R. Pallucchini, *Titian*, Florence, 1969, I, p. 90 (correctly rejecting the association of the picture with the portrait documented by Pietro Aretino in 1545).

H.E. Wethey, *The Paintings of Titian: The Portraits*, London, 1971, p. 137, no. 91, pl. 165.



This ambitious portrait of Guidobaldo II delle Rovere is one of a small handful of full-lengths by Titian, who, more than any other artist, redefined the status of portraiture in the 16th century and influenced that of subsequent centuries. The painting presents a key patron of Titian; and is a picture of immense historical significance, and of distinguished provenance.

Guidobaldo II della Rovere, Duke of Urbino (1514-1574), was the son and successor of Francesco Maria I, greatnephew of the founder of the family, Francesco della Rovere, Pope Sixtus IV (1414-1484) and son of Giovanni della Rovere, who married Giovanna da Montefeltro. Francesco Maria I and his wife Eleonora Gonzaga were committed patrons of Titian, who painted portraits of them in *circa* 1535 (Florence, Uffizi) and ordered further works from him, including *La Bella* (Florence, Palazzo Pitti). In 1538, the year of his father's death, Guidobaldo commissioned a canvas that marked a key stage of Titian's evolution as a painter, the *Venus of Urbino* (Florence, Uffizi). He subsequently obtained a number of important portraits by the artist, including those of his wife, Giulia Varano, heiress of the duchy of Camerino (Florence, Palazzo Pitti), the copy of Raphael's portrait of Pope Julius II (Florence, Palazzo Pitti) and a posthumous portrait of Pope Sixtus IV (Florence, Uffizi); as well as religious pictures, of which the last was the *Madonna della Misericordia* of 1573 (Florence, Palazzo Pitti).

The della Rovere were forced to surrender Camerino by the acquisitive Pope Paul III Farnese, in 1542: after the death of Giulia Varano, without male issue, in 1547, Guidobaldo had little option but to ally with the Farnese. He married the pope's granddaughter, Vittoria, and their son, Francesco Maria II, was born in 1549. In commissioning this portrait, the duke was following the example of his celebrated greatgrandfather, Federico II di Montefeltro, 1st Duke of Urbino, who was portrayed by Pedro Berruguete (Urbino, Palazzo Ducale), with his infant son and eventual successor, Guidobaldo, who bequeathed his dukedom to his nephew, Francesco Maria I in 1504. Guidobaldo must also have known that, as a drawing in the Uffizi establishes (fig. 1), Titian's portrait of his father was intended as a wholelength, but then reduced to match the portrait of his mother Eleonora Gonzaga. Moreover, he must also have been aware of Titian's work for the Farnese, notably the celebrated portrait of 1546 of Pope Paul III with his grandsons, and Guidobaldo's future brothers-in-law, Cardinal Alessandro Farnese and Ottavio, to whom he and his first wife had been forced to surrender Camerino in 1542 (Naples, Museo di Capodimonte).



Fig. 1 Titian, *Francesco Maria della Rovere, duke of Urbino*, 1536 n. 2076f, Gabinetto dei Disegni e delle Stampe degli Uffizi, Florence
© Photo Scala, Florence – courtesy of the Ministero Beni e Att. Culturali



Fig. 2 Titian, *Philip II of Spain (1527-98)*, 1550 © Prado, Madrid, Spain / Bridgeman Images

Titian's portrait celebrates both the survival of an heir to the dukedom of Urbino, Francesco Maria II (1549-1631), himself to be a notable patron of the arts, and Guidobaldo's appointment in January 1553 as Prefect of the Holy Roman Church in the City of Rome: the letters 'S R E / S U R F' signify *Sanctae Romanae Ecclesiae Signifer Urbis Romae Praefectus*, as Wetthey correctly recognised. This inscription makes it clear that the picture must be that recorded in the correspondence of the duke for 1552, and implies that the picture was still unfinished in 1553 (it should, however, be borne in mind that the year then began in March rather than January). It was clearly Titian's second portrait of the duke, as one is referred to in a letter of March 1545 from the artist's close friend, Pietro Aretino.

This portrait is one of only a handful of whole-lengths by Titian. Venetian convention discouraged statements of the kind and, with the possible exception of the portrait in the Uffizi (Wetthey, *op. cit.*, no. 52), wrongly identified as of Diego Hurtado de Mendoza, all the artist's whole-lengths are of sitters of elevated rank: the three portraits of the Emperor Charles V (Madrid, Prado; and Munich, Alte Pinakothek); that of his son, King Philip II of Spain (fig. 2; Madrid, Prado), of which there are two partly autograph variants (Naples, Museo di Capodimonte; and Florence, Palazzo Pitti); the portrait of Giovanni Francesco Acquaviva d'Aragona, exiled Duke of Atri (Kassel, Staatliche Kunstsammlung); that of Cardinal Cristoforo Madruzzo, who exercised secular power as Bishop of Trent (Sao Paulo, Museu de Arte de São Paulo); *The Allocution of Alfonso d'Avalos, Marchese del Vasto* (Madrid, Prado); *The Vendramin Family in Adoration of a Relic of the True Cross* (London, National Gallery), a statement of religious devotion as much as a strict portrait group; the Farnese group (referred to above); and the present picture, which is the only work of the kind not held by a public institution.





Provenance

Most of the Titians painted for the della Rovere family would pass by inheritance to the Medici and are thus now in Florence. This portrait passed through Guidobaldo's sister, Elisabetta, wife of Alberico I Cybo Malaspina, sovereign Marchese of Massa and Carrara, lineal representative of Giovanni Battista Cybo who in 1484 had succeeded Sixtus IV as Pope Innocent VIII. The portrait was thus presumably transferred to the family palace at Massa. It may well have been sold by their descendants when the marquisate was added to the principality of Lucca, after the French occupation: in 1815 it was incorporated in the duchy of Modena.

The Venetian Abate Luigi Celotti was a key figure in the sale of pictures and other works of art sold as a result of the French Invasion of Italy and an exceptional collector in his own right, owning the most extensive private collection of pre-Renaissance pictures in Italy. While he was particularly active in the Veneto - and owned a bookshop in Venice itself - he had links throughout Italy. He obtained cuttings from many of the choir books of the Sistine Chapel, and held a sale of these at Christie's on 26 May 1825. Venetian painting was, however, a particular interest and he acted as intermediary in the sale of celebrated works by Carpaccio, Veronese and others.

Anatole Demidoff (Anatoly Demidov), Prince of San Donato (fig. 3) inherited in 1828 on the death of his father, Count Nikolay Demidoff, much of the huge family fortune built up in the iron and munitions industries. His father had commenced work on the Villa San Donato near Florence, but he greatly enlarged the project for this, and filled the house with a prodigious assemblage of works of art of every kind. In 1840, Demidoff married Princess Mathilde Bonaparte, later celebrated as a patron of writers in France, who herself owned a number of exceptional pictures including Pontormo's *Halberdier* (Malibu, J.P. Getty Museum), but they separated in 1846. Demidoff's tastes were omnivorous, ranging from the decorative arts to pictures of every kind. He was a notable buyer of works by contemporary French painters, including Delaroche and Scheffer, and a yet more discriminating collector of Old Masters. In 1837, the year that he acquired this portrait by Titian, he secured many of the greatest prizes from the collection of Dutch pictures formed by the duc de Berry and sold for his widow. He acquired key works by Ribera, and was a pioneer in his appreciation of Crivelli: the Demidoff polyptych in the National Gallery, London, was assembled for him. The greater part of his collection was dispersed in a series of major sales in Paris in 1870.

Hugh Grosvenor, 3rd Marquess of Westminster (fig. 4), who succeeded his father in 1869, inherited one of the greatest of British private collections: his great-grandfather, the 1st Earl Grosvenor bought a large number of pictures through an agent in Italy in



Fig. 5 The east façade, Eaton Hall, from *The Country House* © Country Life / Bridgeman Images

the late 1750s, and his grandfather the 1st Marquess transformed the collection with the *en bloc* purchase in 1805 of the Agar-Ellis collection with its celebrated Claudes. The 2nd Marquess was also a collector, securing an outstanding masterpiece, van der Weyden's Braque triptych in 1845 among other works. That he left his acquisitions to his widow, from whom they would pass to their eighth daughter, Lady Theodora Guest, may well partly explain his son's purchase of the Titian. A Liberal, whose fortune from London property was matched by the scale upon which his seat - Eaton Hall in Cheshire (fig. 5) - was transformed for him by Alfred Waterhouse between 1870 and 1883, the Marquess, who was elevated as 1st Duke of Westminster in 1874, took a close interest in national museums and was largely responsible for ensuring that these were open on Sundays.



Fig. 3 Karl Pavlovich Briullov, *Portrait of Anatole Demidoff, Prince de San-Donato*, 1829, pencil and watercolour on paper, Private Collection © Christie's Images Limited



Fig. 4 William Holl Jr. after George Richmond, *Hugh Lupus Grosvenor, 1st Duke of Westminster* © National Portrait Gallery, London





JEAN-BAPTISTE LE PRINCE

(METZ 1734-1781 SAINT-DENIS-DU-PORT, SEINE-ET-MARNE)

The Embarkation for Cythera

signed and dated 'Le Prince / 1775' (lower center, beneath the steps)

oil on canvas

103 x 98 $\frac{1}{8}$ in. (261.6 x 249.3 cm.)

\$250,000–350,000

£190,000–250,000

€210,000–280,000

PROVENANCE:

R. Kirkman Hodgson; his sale, Christie's, London, 23 February 1907, lot 67. with Agnew's London.

Charles V. Sale; his sale, Christie's, London, 25 February 1949, lot 128 (340 gns. to Gooden and Fox).

Art market, Monaco, in the 1980s, where acquired by the present owner.

LITERATURE:*France in the Eighteenth Century*, exhibition catalogue, London, 1968, under no. 435, as paired with *The Harvest Field*, until 1949.

Born to a family of ornamental sculptors and gilders, Le Prince trained with Boucher beginning around 1750. He is said to have travelled to Italy – perhaps to escape an unhappy marriage, undertaken in 1752 – but his first documented trip was to Russia, where he arrived in July 1757. He was received by the French envoy to St. Petersburg, the Marquis de l'Hôpital, and was commissioned to execute more than 40 overdoors to decorate the newly constructed winter Palace of Empress Elizabeth. Le Prince was said to have travelled extensively during his five years in Russia, as far east as Siberia, and continued to receive Imperial commissions from Peter III until his return to France in 1762.

Once back in Paris, the many drawings that Le Prince had made in Russia provided the basis for 'exotic' paintings that he would produce until the end of his career. He was received as a member of the Académie Royale in 1765 with of painting of a *Russian Baptism* (Musée du Louvre, Paris), and showed 15 paintings at the Paris Salon that year, all of Russian subjects. He thrived as well as a printmaker and tapestry designer for the Beauvais. After 1770 ill-health was said to slow the artist and prompted him to concentrate more on landscapes and pastoral and genre subjects, such as the present picture.

Signed and dated 1775 and perhaps depicting 'The Embarkation to Cythera', the present painting is one of Le Prince's largest canvases and was coupled – until the Lockett Agnew sale at Christie's in 1949 – with a pendant, depicting *Harvesting Fields* (see the exhibition, *France in the Eighteenth Century*, London, 1968, no. 435). Madame Adélaïde, daughter of Louis XV, owned a painting by Le Prince of a comparable subject that was exhibited at the Salon of 1775 under the title *Des voyageurs attendant le bac*; however, discrepancies in the recorded dimensions of that painting preclude us from identifying it with the present lot with certainty. Although the present composition, with its young couples setting off for the boat that will carry them to the Isle of Love, pays obvious homage to the *fêtes galantes* of Watteau, Lancret and Pater from a half-century earlier, its closest comparison is to the large *fête* decorations of Fragonard, such as *The Progress of Love* series in the The Frick Collection, *The Fête at St. Cloud* (Banque de France, Paris) and *The Swing and Blindman's Buff* (figs. 1 and 2; National Gallery of Art, Washington, D.C.). These large-scale decorations in which small figures in opulent 'fancy' dress flirt and make music in towering parkland settings also date to the early and mid-1770s. But unlike Fragonard, Le Prince brings to this elegant, decorative genre a Flemish palette and landscape manner inflected with memories of 17th-century Dutch painters such as Allart van Everdingen, whose works were included in Le Prince's own art collection.



PROPERTY OF A PRIVATE COLLECTOR

33

ANTOINE WATTEAU

(VALENCIENNES 1684-1721 NOGENT-SUR-MARNE)

La Déclaration

inscribed 'A. Watteau' (on the reverse of the copper)

oil on copper

8¾ x 6½ in. (22.1 x 16.4 cm.)

\$400,000–600,000

£290,000–430,000

€330,000–490,000

PROVENANCE:

Collet collection, Chevalier de l'ordre de Saint-Michel, Paris; his sale, 14-23 May 1787, lot 94.

Robert de Saint-Victor, Conseiller au Parlement, Président de la Chambre des Comptes de Rouen, Paris; sale, 26 November 1822-7 January 1823, lot 569.

Samuel Rogers, London; Christie's, London, 3 May 1856, lot 676 (to Webb).

Webb collection, London.

Lord Carrington, London; Christie's, London, 9 May 1930, lot 18 (to Bernard).

Private collection, France.

Private collection, Belgium.

Private collection, Europe; Christie's, New York, 30 January 2013, lot 37, where acquired by the present owner.

LITERATURE:

E. de Goncourt, *L'Oeuvre Peint, Dessiné et Gravé d'Antoine Watteau*, Paris, 1875, pp. 159, 161.

J. Ingamells, *The Hertford Mawson Letters*, 1981, p. 75.

M. Roland Michel, *Watteau*, Paris, 1984, p. 299.

S. Whittingham, 'Watteau and 'Watteaus' in Britain c. 1780-1851', in F. Moureau & M.

Morgan Grasselli, *Antoine Watteau (1684-1721): The Painter, His Age and His Legend*, Paris, 1987, p. 272.



actual size



Fig. 1 verso present lot

This beautiful little copper appeared in several important collections in the 18th and 19th centuries, but until its reemergence in 2013, has been unknown to recent scholars and missing from the modern scholarly literature on the artist. Due to its copper support, small size and striking subject matter, it is easily identified in the Collet Collection sale of 1787, in the 1822 sale of the paintings of Robert de Saint-Victor, and in the 1856 auction of the celebrated English collector Samuel Rogers, one of five paintings by Watteau in Roger's possession at the time of his death.

The painting depicts a garden landscape with a kneeling man, seen from behind, who pleads for the attention of a seated young woman; near them, variously standing and seated are four children and a dog. The two groups of figures — the couple, and the children — derive from the larger, multi-figural *fête galante* known as the *Assemblée galante* (it comprised fourteen figures, measured 37 x 51.6 cm. and was executed on canvas; DV.139; CR.171), a painting that has been lost since the 18th century, but which was originally owned by the comtesse de Verrue and whose composition is known from the 1731 engraving of the painting made by J.-Ph. Le Bas for the *Recueil Jullienne*. It was not uncommon for Watteau to recycle motifs from one painting to another: although his friend and biographer, the comte de Caylus, complained that Watteau "repeated, on many occasions, the same figures without being aware of it", the practice was surely not the result of carelessness; rather, the artist was happy to exploit, in new contexts, figures that he found especially expressive. For example, he created a small-scale painting called *Bon Voyage* (lost; known from Benoit Audran's 1727 engraving, DV.35) by incorporating the principal couple from the far right-side of *The Embarkation to Cythera* (Louvre, Paris) with the boat and sea-bound pilgrims from its left side, and eliminating everything in between. In *Pour nous prouver que cette belle*, a panel painting in the Wallace Collection, London (CR.154), Watteau created a 'condensed' version of *Prelude to a Concert* (CR.179), an earlier, complex multi-figural *fête galante* in Potsdam, lifting the figures of a woman reading a musical score and a standing lute player from the German painting and compressing them into the

tiny London picture, adding three new figures around them, and in so doing creating a new composition, as Christoph Vogtherr has recently observed (see C.M. Vogtherr, *Watteau in the Wallace Collection*, London, 2011, pp. 97-103). In the same fashion, *La Déclaration* compresses two distinct figural groups — the adult couple and the playing children — from different sections of an ambitious and complex composition, creating in the process a new and more intimate cabinet picture with its own mood and meaning.

La Déclaration is executed on copper, a support Watteau used occasionally throughout his career for small pictures (for example, *Les fatigues de guerre* and *Les délassements de la guerre*, in The Hermitage, St. Petersburg (CR.97 & 96); the two versions of the pair *L'Avanturière* and *L'Enchanteur* in the Musée des Beaux-Arts, Troyes (CR.89 & 88) and Brodick Castle, Isle of Arran). *La Déclaration* is rapidly and thinly painted on a very lightly prepared surface, which is characteristic of the artist's paintings on metal. Interestingly, *La Déclaration* is painted on an engraver's discarded copper plate: if one examines the reverse, the incised lines of a Madonna are readily evident (fig. 1). The engraving has not been identified, but it is almost certainly not the work of Watteau himself; rather it appears to be an anonymous French engraver's plate from around 1700 that Watteau thriftily turned to good use. This was common practice for the artist: the paintings *L'Accord parfait* (Los Angeles County Museum of Art; CR.196) and *La Sérénade Italienne* (Nationalmuseum, Stockholm; CR.136) were executed on old wooden coach doors; the drawing *The Italian Troop* (Kupferstichkabinett, Berlin) was sketched on the verso of a sheet of paper that has a proof state of one of Watteau's own etchings printed on the recto (Amusingly, *La Déclaration* and its curious support provide a plot point in Hannah Rothschild's recent novel, *The Impossibility of Love*, London 2015, p. 226).

Two drawings survive for figures in the painting: a study for the kneeling lover is in the Louvre, Paris (RP.504); and a wonderful *trois crayons* sketch for the standing child who looks out at us, which was sold in these rooms, 31 January 2013, lot 128 (fig. 2). Both of these drawings have been dated *circa* 1716-1717 by Rosenberg and Prat. *La Déclaration* itself seems, based on the style of its execution, to have been painted around 1718; that it was not engraved for the *Recueil Jullienne* was no doubt due to its similarities to the *Assemblée galante*.

La Déclaration will appear in the forthcoming catalogue raisonné of Watteau's paintings by Alan Wintermute currently in preparation.



Fig. 2 Antoine Watteau, *Three Studies of Children*, sold Christie's, New York, 31 January 2013, lot 128

34

HUBERT ROBERT
(PARIS 1733-1808)

The tomb of Virgil at Posilipo, Naples

signed and dated 'H. ROBERT / 1784' (lower left, on the stone slab) and indistinctly inscribed 'QUI CINERES: TUMULI HAEC VESTIGIA: [C]ONDI[TUR] [OLIM] / ILLE HIC QUI CECIN[IT] PASCUA RURA DUCES' (lower left, on the rock) and 'MANTVA ME GENVIT [...]' (lower right, on the stone slab)

oil on canvas

24¼ x 28¾ in. (61.5 x 72.7 cm.)

\$150,000-250,000

£110,000-180,000

€130,000-200,000

PROVENANCE:

[The Property of a Gentleman]; Sotheby's, London, 24 March 1965, lot 106 (£2,000 to Ames).

(Probably) [The Property of a Lady]; Christie's, London, 1 April 1966, lot 73 (1,700 gns. to Laffan).

with Leger Galleries, where acquired by the La Salle University Art Museum in 1976.

EXHIBITED:

Brighton, Royal Pavilion, *Folies and Fantasies*, 1971, no. 49.

Mantua, Palazzo Te, *Virgilio: Volti e immagini del poeta*, 16 October 2011-8 January 2012, no. 16.

LITERATURE:

J.B., Trapp, 'The Grave of Vergil', *Journal of the Warburg and Courtauld Institutes*, XLVII, 1984, p. 25, fig. 7b, as dated 1778.

C.P. Wistar, *La Salle College Art Museum Guide to the Collection*, Philadelphia, 1984, pp. 41, 88, illustrated.

P. Lamers, *Il viaggio nel sud dell'Abbé de Saint-Non*, Naples, 1995, pp. 347-348, no. 401a, illustrated.

C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 49, illustrated.

T. Barton Thurber, "The Amazing and Stupendous Remains of Antiquity": Joseph Wright in Italy and Later Reflections on Virgil's Tomb', in J. Uglow, et. al., *Joseph Wright of Derby: Virgil's Tomb & The Grand Tour in Naples*, Matthiesen Gallery, London, 2012, p. 76, fig. 32a.

Hubert Robert departed Rome for Naples on 17 April 1760 in the company of Jean-Claude-Richard, the Abbé de Saint-Non (1727-1791), a wealthy amateur artist and engraver. Robert was an able Latinist and master draftsman who served as Saint-Non's companion on the four-month-long journey, and recorded the sites and monuments of Naples, Herculaneum, Paestum, Pozzuoli and environs in spectacular red-chalk drawings. In return for paying Robert's expenses, Saint-Non kept the drawings the young artist made and later engraved many of them in his spectacular four-volume edition of *Voyage Pittoresque ou Description des Royaumes de Naples et de Sicile*, published in Paris between 1781 and 1786. One of the sites the two men

visited was the so-called 'Tomb of Virgil' at Posilipo. Robert's original drawing of the tomb is lost, but it served as the basis for several later prints (see *Voyage Pittoresque...*, vol. I, facing p. 83), including an etching by Adelaide Allou in a portfolio of six prints after Robert and Fragonard published by Basan in 1771 (fig. 1), and another by Karl-Wilhelm Weisbrod and J.-N. de Ghendt published ten years later. As is evident in the prints, Robert's lost drawing was a contemporary rendering of the celebrated ancient monument 'dessiné après nature' (as Allou's etching identifies it), peopled with modern, sightseeing tourists.

The site was a popular tourist destination – it still is – and a picturesque subject for many artists of the later 18th century, including Charles-Antoine Châtelet, Charles-Louis Clérissseau, Gaspar van Wittel and Joseph Wright of Derby, who painted the tomb on at least a half-dozen occasions. It was an obligatory stop on the Grand Tour by the time Robert and Saint-Non visited it in 1760, but its identification as the resting place of Virgil, the Roman poet, had already long been controversial. Virgil died at Brindisi in 19 B.C., and his remains were carried to Naples for burial, according to his wishes. Biographies from antiquity state that he was buried beside via Puteolana about two miles outside Naples, but the classical sources are vague about precisely where the grave could be found. It was not until the Middle Ages that the location of the tomb came to be commonly accepted as in the small Roman columbarium in the ancient Grotto of Posilipo. By the time Petrarch and Boccaccio made pilgrimages to the site in the 13th century, it had come to be popularly known as the 'Grotta Virgiliana'. The tomb was frequently restored over the centuries, but by the middle of the 18th century had fallen once again into a picturesque state of decay. Legend arose around a bay tree which grew from the top of the tomb and was said to miraculously renew itself, and almost every tourist took a sprig from it; Robert included it in his drawing. Saint-Non was unimpressed by the veneration the grotto incited, writing in the *Voyage Pittoresque*: '...one comes upon ruins...called "Schools of Virgil"; a name given...by the people of Naples, without any other reason than the most ignorant and most senseless superstition for a name that long since has been well known in this country. It is better to follow the opinion of those who think that these are the ruins of the famous pleasure-house owned by Lucullus.'

Hubert Robert was perhaps more charmed by the site and its romantic legend than Saint-Non; in any event, he took up the subject again almost a quarter of a century after his visit to Naples, in a delightful painting from La Salle University, which is signed and dated 1784. It is based directly on the drawing he made during his visit to the tomb in 1760, and is comparable in almost every detail to what we know of that sketch, except for the figures that people it: now, rather than contemporary tourists, the visitors are ancient Neapolitans, dressed in classical garb. Two figures near the center of the composition are poised to enter the poet's tomb, while a group of pilgrims standing to the right of the entryway reach out in amazement at a broken stone slab inscribed 'MANTVA ME GENVIT...', the first words, in Latin, of the elegiac couplet that Virgil reputedly wrote as his own epitaph: 'I sing Flocks, Tillage, Heroes; / Mantua gave / Me life; Brundisium death; / Naples a grave' (Dryden's translation). On the left side, visitors pause to read the words engraved on another stone tablet: 'Qui cineres? Tumuli haec vestigia: conditur olim / Ille hic qui cecinit Pasqua, rura, duces' ('Whose tomb? Whose ashes here repose? His tomb we raise / who, erst, did sing of Warriors, Flocks and Rural lays:'). Robert would have been well aware that this tribute could never have been read by ancient visitors to the site, as the commemorative plaque was installed only in 1554, shortly after the urn holding Virgil's ashes disappeared, permanently, from the tomb. The inclusion of the inscription in his painting not only offered Robert the opportunity to display his impressive command of Latin, but serves as a charming and erudite bridge between the ancient world, to which Robert's imagination always returned, and the modern, urban life of Paris where Robert and his sophisticated patrons daily dwelled.



Fig. 1 Adelaide Allou after Hubert Robert, *View Of The Temple Of Virgil*, 1752 etching



PROPERTY OF A PRIVATE COLLECTOR

35

FRANÇOIS BOUCHER (PARIS 1703-1770)

The Landscape Painter

signed with initials 'f.B.F' (lower right, on the chair)

oil on canvas

16 1/8 x 12 5/8 in. (40.8 x 32 cm.)

\$1,500,000–2,500,000

£1,100,000–1,800,000

€1,300,000–2,000,000

PROVENANCE:

Jean-Baptiste Lemoyne, sculptor and Rector of the Académie des Beaux-Arts (1704-1778), Paris; his sale (†), Le Brun, Paris, 10 August 1778, lot 18, sold together with its apparent pendant, Le sculpteur dans son atelier, actually by Jean-Baptiste-Marie Pierre, where acquired by his son, Pierre-Hippolyte Lemoyne (1748-1828), Paris; his sale (†), Duchesne, Paris, 19 May 1828, lot 74 (FF 120).

James-Alexandre, Comte de Pourtalès-Gorgier (1776-1855), Hôtel Pourtalès; his sale (†), on the premises, 27 March-4 April 1865, lot 228 (FF 7,000).

Halil Şerif Pasha (1831-1879), Paris; his sale, Paris, 16-18 January 1868, lot 72 (FF 14,000).

Anatole Auguste Hulot (1811-1891), Paris; his sale (†), Galerie Georges Petit, Paris, 9-10 May 1892, lot 80 (FF 25,000).

Alexandrine de Rothschild (1884-1965), Paris.

Confiscated by the Devisenschutzkommando from the above and relinquished to the Einsatzstab Reichsleiter Rosenberg at the Jeu de Paume, 12 October 1942.

Transferred to the Nazi depot at Neuschwanstein, then shipped to Lager Peter, Alt Aussee, Austria, 27 October 1944.

Repatriated to France, 18 October 1945 and restituted to Baronne Alexandrine de Rothschild, 19 March 1946.

Baron Edmond Adolphe de Rothschild (1926-1997), Château de Prégny, Switzerland.

Anonymous sale; Sotheby's, Paris, 21 June 2012, lot 52.

with Jean-Luc Baroni, London, where acquired by the present owner.

EXHIBITED:

Paris, Galerie Georges Petit, *L'Art au XVIIIe siècle*, 1883-1884, no. 17.

LITERATURE:

Ed. and J. de Goncourt, *L'Art du XVIIIe siècle*, Paris, 1880, I, p. 199, 'Vte Collet'.

A. Michel, *François Boucher: 'Les Artistes célèbres'*, Paris, 1889, p. 96.

G. Kahn, *Boucher: Biographie critique*, Paris, 1904, p. 44, illustrated, erroneously listed as at the Louvre.

A. Michel, *François Boucher*, Paris, 1906, nos. 1129 and 1230.

P. de Nolhac, *François Boucher*, Paris, 1907, pp. 37, 143, illustrated opposite p. 10.

H. MacFall, 'Boucher, the man, his time, his art and his significance 1703-1770', *The Connoisseur*, 1908, p. 144, illustrated.

P. de Nolhac, *Boucher: premier peintre du roi*, Paris, 1925, p. 76, illustrated.

A. Ananoff, 'Attributions et identifications nouvelles de quelques dessins de François Boucher et de Gabriel de Saint Aubin', *Bulletin de la Société d'Histoire de l'Art français*, 1965, pp. 175-176.

R. Shoolman Slatkin, *François Boucher in North American Collections: 100 Drawings*, exhibition catalogue, Washington and Chicago, 1974, under no. 33.

A. Ananoff, *François Boucher*, Lausanne, 1976, I, p. 209, no. 76, fig. 338, as by Boucher and Pierre.

François Boucher 1703-1770, exhibition catalogue, Paris, New York and Detroit, 1986-1987, pp. 150-151, under no. 22.



Fig. 1 Marie-Madeleine Igonet (after Boucher), *La Peinture*, 1752



Fig. 2 François Boucher, *The Landscape Painter*, c. 1735, Musée du Louvre, Paris (M.I. 1024) © RMN-Grand Palais / Art Resource, NY



Boucher's *Landscape Painter* caused a ripple of excitement in the art world when it appeared at auction in Paris in June 2012, because the painting – only known from an 18th-century engraving (fig. 1) and an old black and white photograph made when it was in the collection of Baron Edmond de Rothschild – had not been exhibited publicly since the 19th century and was unseen even by the specialists of Boucher's art. Covered in thick layers of discolored varnish, when the work came to public attention, its debut nonetheless disappointed no one: it was self-evidently one of Boucher's earliest masterpieces, a small canvas overflowing with wit, charm, invention and technical virtuosity. It can be compared to the better-known variation of the same subject by Boucher, also called *The Landscape Painter*, that entered the Louvre as the gift of Dr. Louis La Caze in 1869 (fig. 2), but its complexity and ambition are greater, its painterly touch even more masterly.

The present painting is related to two other small-scale genre scenes by Boucher depicting modest, rustic interiors, made in conscious emulation of the style of David Teniers, Frans van Mieris and Willem Kalf, 17th-century Dutch and Flemish painters widely admired by French collectors in the 18th century. Boucher painted his trio of cabinet pictures in the early to mid-1730s, shortly after his return to Paris from Rome in 1731. The publication of an engraving of one of the paintings, *La Belle cuisinière*, was announced in April 1735, giving a probable terminus point for all three. In *La Belle cuisinière* (fig. 3; Musée Cognacq-Jay, Paris), a handsome young servant boy embraces a pretty kitchen maid and implores her attentions; in *La Belle villageoise*

(fig. 4; Norton Simon Museum, Pasadena), a voluptuous young mother cares for her three small children. In *The Landscape Painter*, the artist sits in his studio before his easel, fully absorbed in putting the final touches to a new landscape; a young assistant in a tricorne peeks from behind the easel as he enters the studio carrying a portfolio; another assistant – this time, a self-confident adolescent – pauses from grinding colors to peer over the painter's shoulder and assess his progress, while the painter's wife and swaddled infant look on from behind. A single drawing for the painting survives, a beautiful *trois crayons* study for the assistant carrying the portfolio; it was last known in the collection of J.P. Heseltine, London (fig. 5).

The three compositions share nearly identical settings, depicting the homes of rustic laborers of a modest class: dark, ramshackle and cluttered interiors, with disorder everywhere – pots and cauldrons scattered across floors, open cupboards with jugs, bottles, woven baskets and candlesticks precariously balanced. (In each, Boucher shows himself a master of still life.) The floor of the landscape painter's garret seems to be made of dirt, and a side of meat and a bunch of onions hang from the ceiling to keep them away from vermin. The dilapidation is charmingly picturesque, but has the feel of lived experience, and it may well be that Boucher – himself barely 30 years old, recently married (in 1733) and newly a father (1735), working diligently in difficult conditions to make a successful career for himself and his family – brought more than a little autobiography to his rendering of the scene, characteristically romanticized as it is. Indeed, the sense of



Fig. 3. François Boucher, *La Belle cuisinière*, Musée Cognacq-Jay, Paris © RMN-Grand Palais / Art Resource, NY



Fig. 4 François Boucher, *La Belle villageoise*, Norton Simon Museum, Pasadena, M.1999.1.P





Fig. 5 François Boucher, *Study for Boy with a Portfolio*, location unknown

authenticity in the painting is so palpable that when it appeared in the posthumous sale of the architect Pierre-Hippolyte Lemoyne in 1828, the landscape painter was, not surprisingly, identified as depicting Boucher himself, the woman his wife and the pupil with the portfolio under his arm as Deshays, Boucher's son-in-law. The ages of the various characters, in view of the presumed date of the painting, make the purported identifications wholly fanciful.)

Although the signs of poverty are evident, the painter wears a striped dressing gown abundantly lined in heavy red velvet, and his red bonnet, while creased, is not without a certain chicness. His assistant is barefoot, yet he wears his three-cornered hat at a jaunty angle. Despite the cramped conditions and congestion of the studio, everyone in the painting seems happy; indeed, the same can be said of all of the characters in Boucher's trio of 'lowlife' interiors. It is interesting to contrast these scenes to the kitchen interiors being painted by Chardin at the exact same moment. Boucher paints the modest workers in their own, unvarnished dwellings; Chardin depicts domestic servants at work in the homes of their wealthy employers. Georges Brunel (1986) perceptively compared the vision of the two artists, observing: 'Pictures like [Boucher's] probably give us a better idea of the dwellings of the common people than Chardin's contemporary paintings...Order reigns in the kitchens and offices that Chardin paints: the floor is swept and the utensils in their places...'. On the other hand, Brunel notes, 'Boucher's characters...seem to congregate, they touch and brush against one another in rooms apparently too small and too crowded for anyone to move about with ease...But this hubbub with all these people living on top of each other, corresponds to everything we know about living conditions in the 18th century, particularly in Paris. The pictures like those Boucher paints in 1735 cannot be criticized for their arbitrariness and fantasy; they are realistic in their way, gay with a touch of Rabelaisian spirit.'

Depictions of artists at work had appeared frequently in European art since the Renaissance, but almost invariably in guises that exalted the artistic calling, invoking biblical or mythological precedents, such as 'St. Luke Painting the Virgin' or 'Zeuxis Choosing his Models for the Portrait of Helen of Troy'. Boucher broke with these traditions in celebrating his craft and exalting human creativity in the guise of a humble young painter alone at his easel. At almost the same moment, Chardin depicted *The Young Draftsman* (1738; Kimbell Art Museum, Fort Worth; with autograph versions in the Nationalmuseum, Stockholm, and a private collection, New York), representing a poor young artist copying from drawings of the nude model, an essential stage in academic training. In Boucher's other rendering of a *Landscape Painter* in the Louvre, the artist, alone in his workshop, takes a pause from the act of painting to study the sketches beside his easel that he had presumably drawn 'en plein air'. As Alastair Laing has noted, in the present painting, the painter works 'fa presto', straight from his imagination, without nature or sketches to guide him; here he confronts his canvas, oblivious to the distractions around him, dedicated only to his work and following only the dictates of creative inspiration.

It is not known if *The Landscape Painter* was a commissioned work or who its original owner might have been, but it was first recorded in 1778 in the sale of the estate of the distinguished sculptor, Jean-Baptiste Lemoyne, where it was sold with a pendant, *The Sculptor's Studio*, by Jean-Baptiste-Marie Pierre (fig. 6; present location unknown). Pierre's painting, which is of identical dimensions to the present lot and has a complementary composition, was presumably painted many years after Boucher's painting specifically to pair with it; *The Sculptor's Studio* was almost certainly the painting exhibited in the Paris Salon of 1747, no. 56. The two paintings were also engraved as pendants by Marie-Madeleine Igonet, the plates dated May 1752. Given the subject of Pierre's painting, it seems likely that Lemoyne commissioned Pierre around 1747 to make a painting of a sculptor contemplating his work in order to form a pair with the painting by Boucher already in his possession.



Fig. 6 Jean-Baptiste-Marie Pierre, *The Sculptor's Studio*, location unknown



The present lot



Ch. Delavoy
P. Kamin
1822



36

**CHARLES-FRANCOIS GRENIER DE LA CROIX,
CALLED LACROIX DE MARSEILLE**

(?MARSEILLES C. 1700-?1782 BERLIN)

*A Mediterranean port with elegant figures in oriental costume and
fisherfolk on the shore, a Dutch man-o-war beyond*

signed, inscribed and dated 'G.er. DeLacroix / f.t Roma.. / 1752' (lower left, on the wall)
oil on canvas

39¼ x 53¼ in. (99.7 x 135.4 cm.)

\$250,000–350,000

£190,000–250,000

€210,000–280,000

PROVENANCE:

Major John William Ryder Madden, Hilton Park, Clones, County Monaghan, by 1957.
with Richard Green.

Anonymous sale; Christie's, London, 23 April 1993, lot 36.

with Partridge Fine Arts, London, from whom acquired by the present owner.

EXHIBITED:

Dublin, Municipal Gallery of Modern Art, *Exhibition of Paintings from Irish Collections*,
20 May–25 August 1957, no. 62 (lent by Major J.W.R. Madden).

Painted in 1752, this magnificent view of a seaport is among Lacroix de Marseille's earliest known dated works. It was completed shortly after a painting of similar subject dated 1750, now in the Toledo Museum of Art, Ohio, and regarded as one of his greatest masterpieces (see *France in the eighteenth century*, exhibition catalogue, London, 1968, p. 86, no. 358), and around the time that he was making grand copies of Claude-Joseph Vernet's celebrated *Times of Day* at Uppark, dated 1751. While at Uppark, Lacroix de Marseille reproduced Vernet so faithfully that St. John Gore, in the 1985 exhibition catalogue, felt compelled to comment that the pictures were 'so exact in every detail of brushwork that were it not for the signatures it would be impossible to distinguish them from the master's works' (see G. Jackson-Stops, *The Treasure Houses of Great Britain*, New Haven and London, 1985, p. 280).

Lacroix de Marseille enjoyed great popularity with both Italian and French clients, yet surprisingly little is known about his life. He is thought to have been born in Marseille circa 1700, and is documented in Rome in 1750, when he encountered the Marquis de Vandières, who was travelling with Germain Soufflot and Charles-Nicolas Cochin, and we know, from the Uppark pictures, that he must have worked very closely with Vernet at that time. When the latter returned to France in 1753, Lacroix remained in Italy for at least another decade, travelling to Naples, where he is recorded in 1757. By 1776, though, he was back in his native France and, according to Pahin de la Blancherie, died in Berlin in 1782.



37

ANNE-LOUIS GIRODET

(MONTARGIS, LOIRET 1767-1824 PARIS)

Saint Jerome

oil on canvas

26 x 21¼ in. (66.1 x 55.2 cm.)

\$150,000–250,000

£110,000–180,000

€130,000–200,000

PROVENANCE:

Rosine Girodet Becquerel-Despreaux (b. 1800), and by descent in the Becquerel family. Art market, France, circa 2000, where acquired by the present owner.

EXHIBITED:

Montargis, Musée de Montargis, *Girodet, 1767-1824: exposition du deuxième centenaire*, 1967, no. 47.

This powerful oil study of a studio model dressed in classical robes and holding a rock to his chest might be intended to depict the 4th-century ascetic saint and Church Father, St. Jerome, who, by tradition, was portrayed beating his chest with a rock in penance. The painting belonged to Rosine Girodet Becquerel-Despreaux, daughter of Antoine-Étienne Girodet and Rustique Dupin, and the niece and only heir of the painter, Girodet. In 1825, Rosine married Denis Becquerel-Despreaux, and gave birth that year to a son, André Becquerel-Despreaux, heir to much of Rosine's property. The present painting descended in the Becquerel family, along with numerous other paintings bequeathed by Girodet, until the end of the 20th century, and was lent by members of the Becquerel family to the great bicentennial exhibition commemorating Girodet's birth held at the Musée Girodet, Montargis, in 1967.

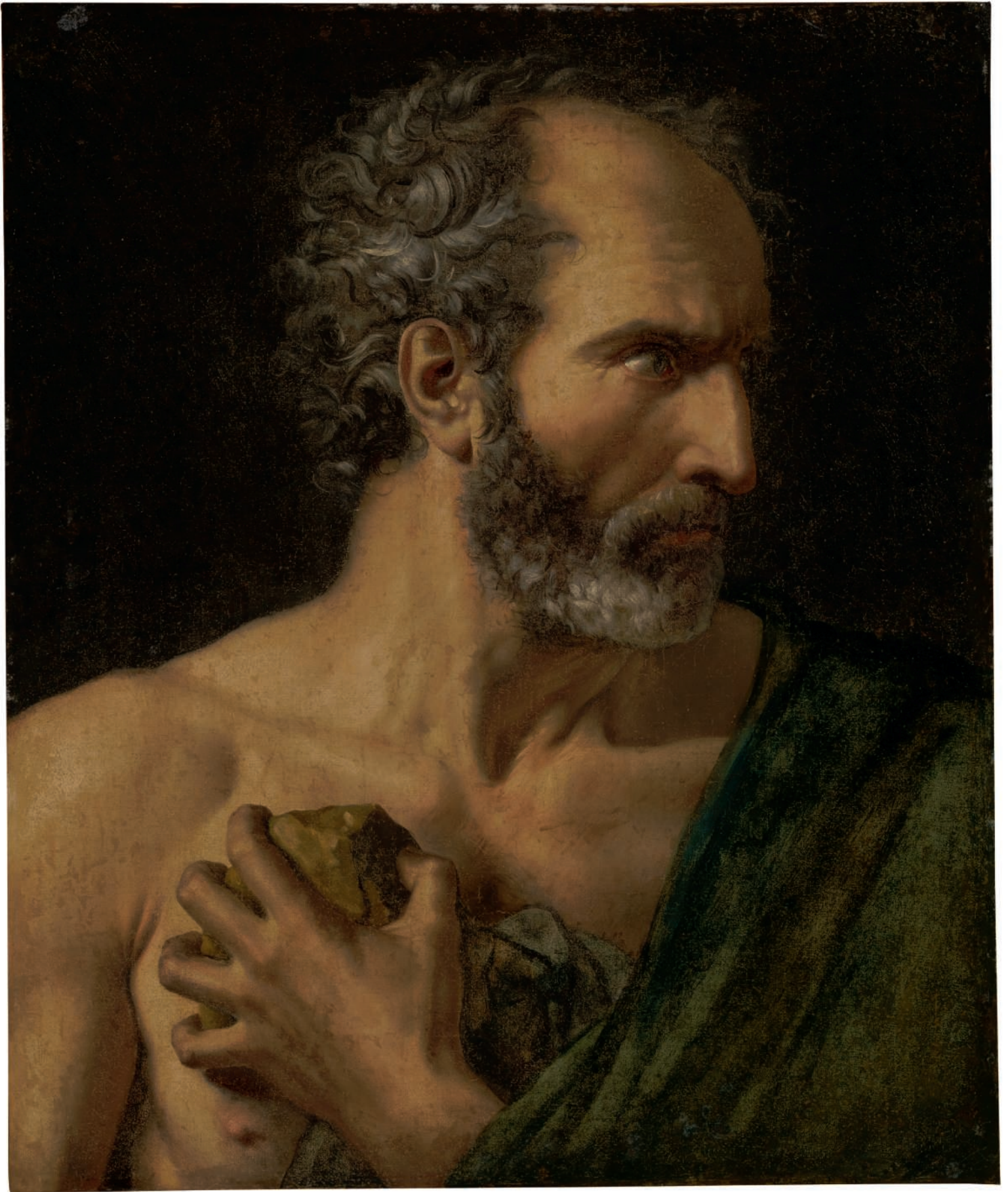
It is probable that the painting was made as a study for a larger composition, but no finished painting to which it can be associated is known. Its handling indicates a date early in Girodet's career, probably from the 1790s. In the sobriety of its subject and austerity of handling, it is close in style to Girodet's large history picture of 1792, *Hippocrates Refusing the Gifts of Artaxerxes I* (d.425 BC) (fig. 1; Faculté de Médecine, Musée d'Histoire de la Médecine, Paris).



The present lot in its frame



Fig. 1 Anne Louis Girodet de Roucy-Trioson, *Hippocrates (c. 460-c. 377 BC) Refusing the Gifts of Artaxerxes I (d. 425 BC)* / Musée d'Histoire de la Médecine, Paris, France / Bridgeman Images



PROPERTY OF A EUROPEAN PRIVATE COLLECTION

38

ELISABETH-LOUISE VIGÉE LE BRUN

(PARIS 1755-1842)

Portrait of Tatyana Borisovna Potemkina (1797-1869), three-quarter-length

signed 'Le Brun /1820' (center right, on the knoll)

oil on canvas

42 $\frac{7}{8}$ x 32 $\frac{1}{2}$ in. (108.9 x 82.6 cm.)

\$500,000-700,000

£370,000-510,000

€410,000-570,000

PROVENANCE:

Presumably originally the property of the subject and her family; at some point entered the collection of

Alfred-Carl-Paul-Jacob Honigmann (1880-1948), Heerlen and The Hague.

Private collection.

EXHIBITED:

Paris, Grand Palais, *Élisabeth Louise Vigée Le Brun*, 23 September 2015-11 January

2016, no. 148.

New York, Metropolitan Museum of Art; Ottawa, National Gallery of Canada, *Vigée Le*

Brun: Woman Artist in Revolutionary France, 9 February-11 September 2016, no. 85.

LITERATURE:

E. L. Vigée Le Brun, *Souvenirs*, Paris, 1835-37, III, p. 351, as "The young Princess Potemski, to the knees".

C. Colvin, ed., *Maria Edgeworth in France and Switzerland: Selections from the Edgeworth Family Letters*, Oxford, 1979, p. 181 ("Madame Lebrun is painting a beautiful portrait of the Princess Potemkin").



The present lot in its frame





Fig. 1 Élisabeth Louise Vigée Le Brun, *Portrait of Princess Golitsyna, née Princess Anna Alexandrovna Gruzinskaya* (1763-1842), The Baltimore Museum of Art, The Mary Frick Jacobs Collection, Baltimore

The present three-quarter-length portrait, which was painted in Paris during the reign of Louis XVIII, only recently resurfaced. The subject is a Russian aristocrat, Tatyana Borisovna Potemkina, born Princess Golitsyna during the year 1797 to parents with prestigious aristocratic lineages. Her father was Lieutenant General Prince Boris Andreyevich Golitsyn, while her mother was Anna Alexandrovna Gruzinskaya, the daughter of the exiled Czarevich of Georgia, Alexander Bakarovich Gruzinsky, Prince of Kartli (1726-1791), and his wife Princess Daria Alexandrovna Menchikova (1747-1818). Anna Alexandrovna had previously been married to Alexander Alexandrovich de Litzyne (1760-1789), an illegitimate son of Russia's Vice Chancellor, Prince Alexander Mikhailovich Golitsyn (1723-1807). Around 1797 Madame Vigée Le Brun had executed in St. Petersburg a beautiful three-quarter-length portrait of her that she designates in her sitters' list as depicting La princesse Bauris Galitzin (fig. 1).

On 7 February 1815 the seventeen-year-old girl married Lieutenant General Alexander Mikhailovich Potemkin (1787-1872), the son of Count Mikhail Sergueyevich Potemkin (1744-1791) and his wife Tatyana Vasilievna Engelhardt. With the substantial inheritance the latter had received from her late uncle, Field Marshal Grigori Alexandrovich Potemkin, Prince of Tauride (1739-1791), the most famous and politically powerful of the many lovers of Catherine the Great, Alexander Mikhailovich's widowed mother had married in 1793 the even wealthier Prince Nikolai Borisovich Yusupov (1750-1831), a courtier of Tatar ancestry who at one point served the Romanovs as



Fig. 2 Élisabeth Louise Vigée Le Brun, *Portrait of Princess Tatyana Vasilievna Yusupova, née von Engelhardt* (1769-1841), Tokyo Fuji Art Museum, Tokyo, Japan/Bridgeman Images.

a diplomat, a Senator, a Minister of State Properties and as Director of Russia's Imperial Theaters. He also and perhaps especially, in purely historical terms, achieved a reputation as an art collector and builder of luxurious mansions, including a country residence outside Moscow, the Palace of Arkhangelskoye. In 1797 Vigée Le Brun painted a handsome three-quarter-length portrait of Tatyana Borisovna's mother-in-law (fig. 2).

Afflicted with a lung disease, the young Tatyana Borisovna left her homeland with her husband to seek treatment abroad on orders from her physicians. They were accompanied by her governess, a French émigrée, Marie Hyacinthe Albertine de Noiseville, née Fierval (1766-1842), a woman rumored to be the illegitimate daughter of Vigée Le Brun's most important private patron prior to the outbreak of the French Revolution, Joseph Hyacinthe François de Paul de Rigaud, Comte de Vaudreuil (1740-1817), and a member of the Polignac entourage. Having arrived in Russia in 1795, i.e. at approximately the same time as Madame Le Brun, this very well-educated woman was engaged to tutor Tatyana Borisovna and her three older sisters Elizaveta, Alexandra and Sofia Borisovna.

In the course of this seven-year trip, the little group made stops in Switzerland, Italy, England and France. It is certain that she was in Paris by 1819, and there she leased or rented a residence in which her cousin Prince Sergei Petrovich Trubetsky met his soon-to-be wife, Catherine Loubrevie de Laval, both of whom were to be exiled to



Fig. 3 Élisabeth Louise Vigée Le Brun. *Portrait of Countess Anna Ivanovna Tolstaya, née Bariatinskaya (1774-1825)*, National Gallery of Canada, Ottawa

Siberia for the role Sergei played in the Decembrist Rebellion against the despotic Grand Duke Nicolas Pavlovich's assumption to the Czarist throne in 1825.

It is during this trip that Tatyana Borisovna had her portrait painted by Vigée Le Brun, who was well acquainted not only with members of her young subject's family but also with Marie Hyacinthe de Noisseville. At the end of the third volume of the artist's memoirs, in the list of subjects she painted after her return to Paris from her wanderings throughout Europe, in Russia and in England, Tatyana is named *La jeune princesse Potemski* [sic], undoubtedly because of the title of Princess Golitsyna she had received at birth. The portrait in an unfinished state is documented by a letter dated July 7, 1820 that the Anglo-Irish novelist Maria Edgeworth (1768-1849), who was then staying in Paris with her sister Fanny, sent to their aunt and cousin, Mary and Charlotte Sneyd:

'To return to the princess Potemkin we went yesterday to see her again. She is Russian but she has all the grace and softness and winning manner of the Polish ladies. [] -her face oval pale with the finest softest most expressive chestnut dark eyes I ever beheld. When animated and when looking at a person she likes her eyes and the whose expression of her countenance reminded me of what Honora's mother [Elizabeth Sneyd] was when I first saw her at Northchurch. The Princess Potemkin has a sort of politeness which pleases peculiarly—mixture of the ease of high rank and early habit with something that is sentimental without affection...

Mme Lebrun is painting a beautiful picture of the Princess Potemkin and she was so good as to come from the country and to stay a day in Paris on purpose to shew [sic] it to us and to shew us her other pictures. Fanny was exceedingly pleased with them especially with one of Lady Hamilton as a bacchante [today in the Lady Lever Museum, Liverpool] and with a portrait of Grassini [today in the Musée des Beaux-Arts, Rouen] which might represent, F[anny] observed, Corrine at the Capitol. Mme Lebrun a woman of great vivacity as well as great genius is I think better worth seeing than any of her pictures because though they are speaking she speaks and speaks uncommonly well...

The dame d'honneur or companion of Mme Potemkin Mme la Comtesse de Noisseville educated her and her sisters and followed her to England on her marriage—her health being delicate. The friendship of the pupil and preceptress for each other does honor to both and gives great security for the sincerity and steadiness of the young princess' character. Mme de Noisseville...is a well bred woman of very decided character and superior understanding who is very entertaining and exceedingly agreeable to those she likes but would I dare say be very disagreeable to those she did not like—for she would not think it worth her while to speak' (quoted in C. Colvin, ed., *Maria Edgeworth in France and Switzerland*, Oxford, 1979, pp. 181-182; see also A.J.C. Hare, ed., *The Life and Letters of Maria Edgeworth*, Boston and New York, 1895, vol. II, pp. 310-311, 314 and 360-361).

The following 15 November, in a letter to her stepmother Mrs. Honora Edgeworth, née Sneyd, Maria expounded more fully on the subject of Madame Potemkina, and mentioned her aunt by marriage, Princess Golitzyna, née Praskovia Andreievna Chouvalova (1767-1828), who in 1787 had married one of Tatyana Borisovna's maternal uncles, Prince Mikhail Andreivich Golitsyn (1765-1812). This promiscuous woman had purportedly been the last love interest of Field Marshal Prince Grigori Potemkin, had tried in vain to seduce the Grand Duke and future Czar Alexander Pavlovich and in 1803 had had a child by Napoléon's Grand Écuyer, Armand Augustin Louis de Caulaincourt, Duc de Vicence (1772-1827). According to Maria Edgeworth's letter:

'I went in the evening to Princess Potemkins, who is only a Princess (take notice all manner of men!)—for she is married to a Potemkins who is not a Prince, and though [by birth] a Princess daughter of Princesse Galitzine she loses her rank by marrying one of inferior rank. The same custom prevails in France and French and Russians are with reason surprised at the superior gallantry of our customs which say once a Lady always a lady. But whether Princess or not Princess our Madame Potemkin is most charming, and you may bless your stars that you are not obliged to read a page of panegyric upon her. She was as much delighted to see us again, as we were to see her. She was alone with Madame de Noisseville—that happy mixture of my Aunt Fox and Mrs. Latuffière. We went from Madame Potemkin's to Madame d'Haussonville whom I hope you do not forget is one of our fashionable dears. With her we found Madame de Bouillé playing at billiards just in the attitude in which we had left her 3 months ago...

Saturday— (...) We dined at Madame Potemkin's—met there the violent Juno-eyed Duchesse de la Force—who has no sense and talks on right or wrong about what she would do to the Libéraux if she had but the power. She is Grammonts sister and high as human veneration can look but she exacts no veneration for she has not common sense. But to make amends we met her the Princess Galitzine aunt of our beauty a thin, tall, odd very clever woman who is the daughter of Prince Shuvaloff [sic] to whom Voltaire wrote eternally. She is imbued with anecdotes of that time—very well-bred and quick in conversation. Mme Potemkin declares that this aunt of hers has been for 20 years wishing to see Maria E. If this is a fib it is not my fault—indeed she was most kind to her—very pleasant and superb dinner!—with the following persons Princess Galitzines daughter married to M. de Caumont a very handsome man who was amusing enough...' (C. Colvin, ed., *op. cit.*, pp. 276-279).

When the artist painted the present likeness of the twenty-three-year-old Potemkina, whom she refers to in her list of sitters as the young Russian woman, Vigée Le Brun revived the neoclassical pose and the natural setting she had used with success in certain portraits she had painted between 1791 and 1800 in Italy, Austria and Russia. The work to which it is most closely related is her beautiful portrait of Countess Anna

Ivanovna Tolstaya (fig. 3). Tatyana Potemkina, dressed in a loose-fitting Empire-style gown of blue silk with a low gold-bordered neckline over a chemise of a filmy cotton fabric like gauze or muslin, is depicted near a waterfall falling from some unknown height into a grotto. She is seated on a grassy knoll and leans her left arm on a stone arch that is also covered in grass. With her head slightly inclined, a smile on her lips, she seems to gaze into the eyes of the spectator. A number of the tresses, curls and ringlets of her thick chestnut-brown hair are artfully held in place at the top of her head with an ornamental back comb.

Tatyana Borisovna Potemkina's life is genuinely fascinating. There are eye-witness reports of her activities and those of the numerous members of her large family and entourage, including Hyacinthe Albertine de Noiseville, in a number of the many letters sent between 1813 and 1819 by Czar Alexander I's paramour, Princess Varvara Ilynichna Turkestanova (1775-1819), a member of the Turkistanishvili and Bagration dynasties from the region of Kartli in Georgia who was living at the Russian court as a lady-in-waiting to Empress Maria Feodorovna, to the Swiss diplomat in the service of Russia and France, Ferdinand Christin (1740-1837). The Georgian woman, who may have been related to Tatyana by blood, speaks at length about Tatyana's marriage to Potemkin and to the illness that required her to go abroad.

Once she had recovered her health, 'Princess' Potemkina returned to St. Petersburg, where until the end of her life she devoted herself to charitable works, not only in the house she owned on Millionnaya Ulitsa (street) in the city on the Neva, but also on her estate of Gostilitzy near the imperial Palace of Peterhof and on the Potemkins' property of Artek near the Crimean coast. She and her husband also owned the Sviatohirsk Uspensky, or 'Holy Mountain' Monastery, in the Ukrainian mountains along the Seversky Donets River.

The only offspring of Tatyana Borisovna and Alexander Mikhailovich, a son, died at the age of ten months. Alexander had been appointed marshal of the Russian nobility in the district of St. Petersburg, and for a time he served as the director of the city's Philharmonic Society. Tatyana founded and financially sponsored an orphanage, and for a time she was president of the women's committee overseeing prisons in or near St. Petersburg. A devout member of the Russian Orthodox community, she used part of her immense fortune to welcome members of the clergy and pilgrims in her various residences, and she gave unstintingly to those in need who were brought to her attention. She would even periodically solicit money for humanitarian causes from



Fig. 5 Photograph of Tatyana Borisovna Potemkina, late 1850s or early 1860s



Fig. 4 Photograph taken in 1861 in a room of the Ukrainian residence of Tatyana Borisovna (all in white) and her husband Alexander Mikhailovich Potemkin (seated to her right) near the Holy Mountains Lavra. The occasion was the visit to the restored monument of Czar Alexander II, Czarina Maria Alexandrovna and their young son, Grand Duke Sergei Alexandrovich. They are accompanied by, among others, Princess Ekaterina Mikhailovna Dolgorukova, Count Nikolai Vladimirovich Adlerberg, Anna Fiodorovna Tiutcheva, and Count Pyotr Andreyevich Shuvalov

the Romanov Czars, Nikolas I Pavlovich and Alexander II Nikolayevich, with whom she was on familiar terms.

There exist a number of other depictions of Tatyana Borisovna, among them bust-length portraits in watercolor on paper by the architect and painter Alexander Pavlovich Brullov, an oil painting executed *circa* 1840 by Carl Timoleon von Neff, a number of miniatures and at least two photographs, one showing Emperor Alexander II and his family surrounding her and her husband in their residence near the Holy Mountains Lavra (fig. 4) and another of her in old age (fig. 5).

Tatyana and her husband appear side-by-side in a rather rustic print that must have been published in a newspaper or magazine. She died at the age of seventy-two in Berlin, where she had gone for medical treatment two years after being severely injured in the collapse of one of Russia's first elevators. Her remains were returned to Russia and were placed in a well-attended ceremony in a crypt reserved for members of the Golitsyn family, including her mother, in the church of the Monastery of St. Sergius at Streina near the Gulf of Finland.

At some point in the 19th century, this painting found its way to the Netherlands and entered the collection of Alfred Honigman, the owner of the Oranje Nassau Mijnen near the town of Heerlen in the south-eastern province of Limburg.

Joseph Baillio



39

SIR PETER LELY (SOEST, WESTPHALIA 1618-1680 LONDON)

A man playing a violin, possibly a portrait of the artist

oil on canvas

36¼ x 32½ in. (92 x 82.6 cm.)

\$300,000–500,000

£220,000–360,000

€250,000–410,000

PROVENANCE:

Sarah Campbell Blaffer Foundation, Houston, until at least 2012.

Private collection, Europe.

with Fergus Hall, London, where acquired by the previous owner.

LITERATURE:B. Henderson, *Sir Peter Lely (1618-1680): Dutch Classicist, English Portraitist, and Collector*, California, 2008, p. 139, no. 40.C. Campbell, ed., *Peter Lely: A Lyrical Vision*, exhibition catalogue, The Courtauld Gallery, London, 2012, pp. 106-7, fig. 47.

Sir Peter Lely was the foremost portraitist at the Restoration Court of King Charles II. Following his arrival in Britain in the mid 1640s, the painter established himself in London where, with the assistance of the artist-dealer George Geldorp, he was able to gain an introduction to numerous significant patrons. The death of Sir Anthony van Dyck in 1641 and of William Dobson in 1646, opened the way for the prodigiously talented Lely to quickly establish himself as one of the country's most sought-after and most brilliant painters.

This painting probably formed part of a series of six pictures painted by Lely between circa 1648 and 1650. Five of these were recorded in the posthumous inventory made after the death of William, 3rd Baron Craven (1700-1739) at Coombe Abbey, as 'Five Italian Musicians by Francis Halls [sic]'. This attribution to Frans Hals was repeated several years later by Horace Walpole who noted seeing 'a Lady, and three [sic] Musicians, by Francis Halls' when he visited the Abbey in September 1768. The paintings are believed to have been commissioned by William, 1st Baron Craven, later Earl Craven (1608-1697) possibly as a direct commission to the artist. Lord Craven also held paintings from the collection of his friend Prince Rupert, of the Rhine (1619-1682) in trust for Rupert's mistress, Margaret Hughes (c.1630-1719), and her daughter Ruperta (b. 1673). Though the *Man playing the Violin* was not amongst the group recorded at Coombe Abbey in the 18th century, the similarities in subject, treatment, and tone all suggest that it was part of the original series and that it was separated from the other pictures sometime before 1736. Four of the Craven pictures, another *Man playing a Violin*, the *Lady playing a Therbo-Lute* (both private collection), the *Man playing a Pipe* (London, Tate Britain, T00885) and the *Boy playing a Jew's*

Harp (London, Tate Britain, T00884) all appear to have originally been the same size. The present picture is somewhat smaller and appears to have been designed as a pendant for the picture of a *Man playing an Eleven-course Lute*, now also in a private collection. Both of these smaller paintings show the figure of a man, half-length and dressed in silk doublet and loose cap, with their mouth open, suggesting that they are singers accompanying the other musicians. About both, it has been suggested that they represent portraits of the artist. Lely is known to have had a fond appreciation for music and comparison to his known self-portraits, like that in the National Portrait Gallery, London (fig. 1; inv. no. NPG 3897), does reveal similarities in the features of the artist and the musicians. The paintings appear to have been designed to hang as a group, with the two larger canvases flanking the smaller ones, perhaps centred around a fireplace. In this way the two Tate pictures, in which both musicians face the left, would have hung to the right, while the privately-owned *Man playing a violin* and *Lady playing a Therbo-lute* would have hung on the left. It is plausible that the smaller, putative self-portraits would have then been placed in the center of the group.

Pictures of music making were common in 17th-century painting, with music often understood to possess connotations of love and courtship in the visual arts. As Vasari wrote in his *Lives of the Artists*, 'Love is born from Music, or rather, Love is always in company with Music'; a sentiment echoed by Cesare Ripa in his famous *Iconologia* that 'music was invented to make the spirits happy'. The thematic associations of love and music, which Lely had begun to explore in his series of *Musicians* can be seen to reach its most explicit form in *The Concert* (fig. 2; London, The Courtauld Institute of Art, inv. no. 1947.LF.216), painted in circa 1650, the 'most beautiful of Lely's early landscapes' (O. Millar, *Sir Peter Lely 1618-80*, exhibition catalogue, National Portrait Gallery, London, 1978, p.10). The artist's allegorical scene shows a group of musicians playing and singing for two richly dressed women, the seated figure likely representing *Poetry*. Indeed, a connection with contemporary poetry is useful in understanding Lely's *Concert* more fully. George Wither's lines in his *Fair Virtue, the Mistress of Phil'arete*: 'Sweet groves.../... humble vales, adieu!/You wanton brooks, and solitary rocks,/My dear companions all!.../Farewell my pipe, and all those pleasing songs, whose moving strains/Delighted once the fairest nymphs that dance upon the plains!' seem to align perfectly with Lely's painted Arcadia.

The tonality and treatment of the group, and of the *Man playing a violin*, also demonstrates the painter's engagement with the work of a group of Caravaggesque painters based in Utrecht during the first half of the 17th century, notably Dirck van Baburen (c.1595-1624), Gerrit van Honthorst (1592-1656) and Hendrick ter Brugghen (1588-1629). Ter Brugghen, in particular, seems to have influenced Lely's musicians. His use of a plain brown background, nearly life-sized genre (rather than portrait) figure and dynamic effects of light and shadow, observable, for example, in his *Singing Lute Player* (fig. 3; London, National Gallery, inv. no. NG6347), can all be seen to have affected the way in which Lely chose to treat his series of *Musicians*. Indeed, until he returned it to the newly restored Royal Collection in 1660, Lely owned ter Brugghen's *A laughing Bravo with a Bass Viol and a Glass* (London, Hampton Court Palace, inv. no. RCIN 405531), which had been sold from the collection of Charles I in 1649. Though Lely trained in Haarlem, the impact of the Utrecht *Caravaggisti* was felt across the Dutch Republic, influencing the work of Haarlem painters like Pieter de Grebber (who trained in his father, Fransz. Pieter de Grebber with Lely) and even Frans Hals, whose *Buffoon playing a lute* (Paris, Musée du Louvre, acc. no. RF 1984-32) owes a clear debt to ter Brugghen and Honthorst.



Fig. 1 Sir Peter Lely, *The Concert*, The Samuel Courtauld Trust, The Courtauld Gallery, London



PROPERTY FROM A DUTCH PRIVATE COLLECTION

40

DAVID TENIERS II

(ANTWERP 1610-1690 BRUSSELS)

A kitchen interior with a young boy and three figures drinking and smoking in the background

signed 'D · TENIERS · F' (lower right)

oil on panel

14½ x 17⅞ in. (36.8 x 45.4 cm.)

\$120,000-180,000

£87,000-130,000

€98,000-150,000

PROVENANCE:

Claude Tolozan (1728-1796), Paris; (†) his sale, Paillet-Delaroche, Paris, 23 February 1801, lot 113 (FF 1810 to Denon).

Empress Joséphine de Beauharnais (1763-1814), Château de Malmaison, Rueil-Malmaison, by 1811, and by whom given to

Her doctor, Monsieur M. Foncier.

Joseph Barchard, Esq.

Comte Robert de Cornillissen (1806-1868), Brussels; his sale, Le Roy, Brussels, 11 May 1857, lot 87 (BEF 14,100 to Le Roy for Drake).

J.P. Gilkinet, Liège; his sale, Hôtel des Commissaires-Priseurs, Paris, 18 April 1863, lot 40 (BEF 12,250).

Vicomte de Buisseret; his sale, Le Roy, Paris, 29 April 1891, lot 113.

Private collection, Belgium.

with Galerie Nissl, Eschen, where acquired by the present owner in 2000.

EXHIBITED:

London, British Institution, *Exhibition of Pictures by Italian, Spanish, Flemish, Dutch, and French Masters*, May 1836, no. 38.

LITERATURE:

Catalogue des tableaux de sa majesté l'impératrice Joséphine, Dans la Galerie et Appartemens de son Palais de Malmaison, Paris, 1811, p. 16, no. 130.

J. Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, III, London, 1831, p. 359, no. 376.

J. Smith, *Supplement to the Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters*, IX, London, 1842, p. 465, no. 185.

M. de Lescure, *Le Château de Malmaison*, Paris, 1867, p. 276, no. 130.

S. Grandjean, *Inventaire après le décès de l'impératrice Joséphine à Malmaison*, Paris, 1964, p. 151, no. 1071.

A. Pougetoux, *La Collection de peintures de l'impératrice Joséphine*, Paris, 2003, p. 109, no. 130, as location unknown.



David Teniers turned repeatedly to the theme of kitchen interiors from about 1643 on, the year in which he painted *The Kitchen* in The Museo del Prado, Madrid (fig. 1). Though the precise interpretation of these works has been a point of debate, Margaret Klinge has plausibly posited that they represent the abundance of earthly goods as a means of subtly reminding the viewer not to be caught up in sensual, worldly pleasures (see M. Klinge, *David Teniers the Younger: Paintings, Drawings*, 1991, p. 120, under no. 36). As with other kitchen interiors of the period, here Teniers alludes to all four elements: mussel shells from the sea at lower left, birds from the air, apples from the earth, and fire symbolized by the hearth in the background. These still life elements, as well as the vibrant red cap draped over the chair back and the blue *kraak* porcelain plate carried by the boy at right, afforded Teniers the opportunity to add vibrant passages of local color. Such details distinguish his paintings of the 1640s from his earlier monochrome works.

Paintings by Teniers were among the most highly prized works of art in the 18th and early 19th centuries, with this painting having an especially illustrious provenance. At the 1801 sale of the exceptional collection of mostly Dutch and Flemish paintings formed by Claude Tolozan, the painting was described as 'from the master's best period, and possibly, on the side of perfection', with specific praise reserved for its 'clear, silvery tone'. Presumably on the advice of Dominic Vivant, Baron Denon, who had acquired the painting at Tolozan's sale, it then entered the collection of Empress Joséphine, first wife of Napoleon Bonaparte, where it was installed at the Château de Malmaison. Several decades later the English art historian and dealer John Smith, who knew the painting when it was in the collection of Joseph Barchard, likewise praised it as being 'admirably painted' (J. Smith, *op. cit.*, p. 465, no. 185).

We are grateful to Margret Klinge for confirming the attribution of this painting following firsthand inspection of the work and suggested a date of the late 1640s.



Fig. 1 David Teniers, *The Kitchen*, Museo del Prado, Madrid



PROPERTY OF A LADY

41

SIR PETER PAUL RUBENS

(SIEGEN 1577-1640 ANTWERP)

A satyr holding a basket of grapes and quinces with a nymph

oil on panel transferred to canvas, laid down on board

41¼ x 29⅞ in. (104.8 x 75.8 cm.)

\$5,000,000–7,000,000

£3,700,000–5,100,000

€4,100,000–5,700,000

PROVENANCE:

(Possibly) The artist, when recorded in the *Specificatie* as 'No. 174 Une piece d'une Nymphette et Satyre avec un panier, plein de raisins, sur fond de bois'; from whose estate given between 1640 and 1645 to

Salomon Nobeliers, Brussels.

Sir Alfred Chester Beatty (1875-1968), New York and Dublin, 1936, and by whom given in 1967 to his mother

Comtesse d'Aubigny d'Esmyards, Monte Carlo; Hôtel George V, Paris, 17 June 1980, lot 65, as Studio of Sir Peter Paul Rubens.

Private collection, Geneva, until *circa* 1985.

George Drago, Antibes.

with Galeria Caylus, Madrid, by 1998, from whom acquired by the present owner.

EXHIBITED:

Tokyo, Takashimya Art Gallery; Yamaguchi, Prefectural Art Museum; Tsu, Mie Prefectural Art Museum; Kyoto, Takashimya Art Gallery, *Peter Paul Rubens et son entourage*, 8 August 1985-20 January 1986, no. 32, as dating to *circa* 1616.

Città del Messico, Museo Nacional de San Carlos, *Rubens y su siglo*, 5 November 1998-28 February 1999, no. 22, as dating to *circa* 1615.

Ferrara, Palazzo dei Diamanti, *Rubens e il suo secolo*, 28 March-27 June 1999, no. 24, as dating to *circa* 1615.

Antwerp, Rubenshuis, *A House of Art: Rubens as a Collector*, 6 March-13 June 2004, no. 19 (entry by F. Healy).

LITERATURE:

J. Müller Hofstede, 'Abraham Janssens: Zur Problematik des flämischen Caravaggismus', *Jahrbuch der Berliner Museen*, XIII, 1971, pp. 273, 275, fig. 32 (in overpainted state), as dating to *circa* 1615.

D. Bodart, *Rubens*, Barcelona, 1981, pp. 62, 168, no. 328, illustrated.

B.P. Kennedy, 'Sir Alfred Chester Beatty and the National Gallery of Ireland', *Irish Arts Review*, IV, 1987, p. 50.



Fig. 1 Sir Peter Paul Rubens, *Two Satyrs*, Alte Pinakothek, Munich





Fig. 2 Byzantine, *The 'Rubens Vase'*, The Walters Art Museum, Baltimore

Rubens painted this exuberant image of a nymph and satyr around 1620, when his creative prowess was at its very peak. It was during this period that he was engaged to paint the first of his major cycles of paintings, forty large compositions for the ceiling of the former Jesuit church (now St. Charles Borromeo) in Antwerp. Without a hint of moral admonition regarding the dangers of drunkenness and licentious behavior, this painting celebrates what Fiona Healy has aptly described as 'the life-giving force of nature that is essential to man's happiness and survival', as indicated by the bountiful cornucopia that serves as 'a celebration of life itself, of fecundity, creativity, love and procreation' (*op. cit.*). Such a theme would have been of the utmost prescience for Rubens professionally, who in 1621 was named confidential agent to Isabella Clara Eugenia, Archduchess of Austria, in the search for durable peace between the Spanish Netherlands and the Dutch Republic following the expiration of the Twelve Years' Truce.

Images of satyrs were a favorite subject for Rubens and the artists in his circle, among the most memorable being Rubens' *Two Satyrs* in the Alte Pinakothek, Munich (fig. 1). Traditionally dated to a year or so before the present work, the Munich painting may well have furnished Rubens with a compositional solution for the figure of the satyr in this image. In both paintings the satyr is depicted as a physically imposing figure who is seen more or less frontally, his head lowered slightly as his eyes fix upon the viewer and mouth curls into a mischievous smile.

It is perhaps not coincidental that the satyr's face in both paintings bears an uncanny resemblance to one that appears on the so-called 'Rubens Vase' in The Walters Art Museum, Baltimore (fig. 2), a Byzantine agate vase carved in high relief that Rubens had acquired in 1619. If, as Konrad Renger has previously posited, the vase was indeed of import to Rubens' conception of the satyr in both the Munich painting and the present work, its acquisition date would seem to provide a *terminus post quem* of 1619 for both paintings (see Konrad Renger, 'Entstehung und Veränderung von Rubens' Bildgedanken. Zum Beispiel die *Zwei Satyrn* in der Alten Pinakothek', in *Concept, Design and Execution in Flemish Painting (1550-1700)*, eds. Hans Vlieghe, Arnout Balis, and Carl van de Velde, 2000, pp. 261-265).

The high esteem in which Rubens' depictions of satyrs were held by their 17th-century viewers is intimated by Roger de Piles' 1677 description of a similar painting of a satyr before a rock face in the collection of Armand Jean de Vignerot du Plessis, duc de Richelieu. De Piles praised Rubens' 'forceful use of colors' as well as his 'judicious' way of illuminating the satyr's flesh tones, statements that are equally applicable to this painting (see R. de Piles, *Conversations sur la connoissance de la peinture*, Paris, 1677, pp. 148-149). That De Piles had a different painting in mind is, however, confirmed by the slightly larger horizontal format of the Richelieu painting and its depiction of only the singular figure of a satyr, without an accompanying nymph. Though no painted or engraved image of such a painting is known, it is probable that Richelieu owned a now-untraced version of the *Satyr and Bacchante*—the finest known version of which is a studio example on copper sold Sotheby's, New York, 8 June 2017, lot 24—but without the accompanying female figure (fig. 3). Indeed, until she was revealed in 1981, the nymph in the present painting had been overpainted, perhaps in a deliberate attempt to make it more akin to the work that so imprinted itself upon De Piles' imagination.



Fig. 3 Workshop of Sir Peter Paul Rubens, *Satyr and Baccante*, Private collection





Fig. 4 Sir Peter Paul Rubens, *Prometheus Bound*, Philadelphia Museum of Art, Philadelphia

This painting has been considered an autograph work by all major Rubens scholars and was included as such in the seminal exhibition *A House of Art: Rubens as Collector* organized by the Rubenshuis in 2004. Among the reasons for its unanimous acceptance is what Julius Held described in a letter dated 7 March 1993 to the painting's previous owner as the 'striking pentimento in the wicker-basket', suggesting that it was a 'clear indication that we have here the original version of the composition before us'. The basket of fruit originally included two additional apples or quinces, which Rubens evidently painted out during the process of creation and which are not present in any other known version, including the example given to Rubens that is now on permanent loan to Liechtenstein, The Princely Collections, Vaduz-Vienna.

Various scholars, including Didier Bodart (1990), Justus Müller Hofstede (1991), and Michael Jaffé (1992), have suggested that the still life and animal specialist Frans Snyders may have painted the fruit in the present painting. For his part, Held thought

it possible that Snyders contributed the fruits but could not exclude the possibility that Rubens executed the basket himself. Such collaboration was commonplace in a studio as active as Rubens', and, as Anna Tummers has pointed out, was prized by cultivated collectors. When, in 1618, Rubens offered Sir Dudley Carleton, a sophisticated connoisseur and British ambassador to the Netherlands, 'paintings by [his] hand' in exchange for antique sculptures in Carleton's collection, Carleton chose not only works entirely by Rubens but explicitly those he executed together with specialists, among them the larger-than-life-sized *Prometheus Bound* in the Philadelphia Museum of Art, for which Snyders supplied the eagle (fig. 4; see A. Tummers, "'By His Hand": The Paradox of Seventeenth-Century Connoisseurship', in *Art Market and Connoisseurship: A Closer Look at Paintings by Rembrandt, Rubens and their Contemporaries*, eds. A. Tummers and K. Jonckheere, Amsterdam, 2008, p. 43).



Fig. 5 Cornelis de Baellieur, *An artist's studio*, Counts of Harrach collection, Schloss Rohrau, Lower Austria

So close were Rubens and Snyders that when the so-called *Specificatie* (a list of works compiled for auction following Rubens' death) was made, Snyders was one of three assessors of the works of art in the estate. Among the works listed in Rubens' collection was one described under no. 174 as 'Une piece d'une Nymph et Satyre avec un panier, plein de raisins, sur fond de bois' ('A nymph and satyr with a basket, full of grapes, on panel') (see J. Denucé, *De Antwerpsche 'Konstkamers': Inventarissen van kunstverzamelingen te Antwerpen in de 16e en 17e eeuwen*, Antwerp, 1932, p. 63). Though it cannot be said with certainty as no dimensions are given, scholars have tended to believe that the reference alludes to the present painting. The work in the *Specificatie* would have served a dual function as a model for studio copies and as a part of the artist's own collection at his palatial accommodations in Antwerp. Because more than twenty copies of the present painting are recorded—far more than are known for the aforementioned horizontal composition—it follows that the present painting, the prime example of this composition, is likely to have been the work described. Moreover, the painting, or one of its variants, appears at lower right in an interior of an artist's studio painted by Cornelis de Baellieur I, a further indication of its utility as a model for studio assistants (fig. 5).

If this painting was in fact the one described in the *Specificatie*, it was subsequently presented as a gift to Salomon Nobeliers of Brussels for services rendered during the sale of paintings from Rubens' house to Philip IV (see P. Génard, 'De Nalatenschap van P. P. Rubens', *Antwerpsch Archievenblad*, II, 1865-66, p. 86, under no. XLV). Nothing more of its early history is known until its acquisition in 1936 by Alfred Chester Beatty, an American mining magnate who earned the name the 'King of Copper' due to his extensive holdings of copper mines in Northern Rhodesia (Zambia) and the Belgian Congo (Democratic Republic of Congo). Beatty moved to Dublin in 1950 and was knighted in 1954, the year in which he opened the Chester Beatty Library in his adopted city to house his collection of manuscripts, miniatures, prints, drawings, rare books and decorative arts. Though Beatty's collection of paintings primarily consisted of 19th- and 20th-century works, a number of which he donated to the National Gallery of Ireland, it is unsurprising that the modern appearance of this work likewise resonated with his aesthetic sensibilities.

42

DAVID TENIERS II

(ANTWERP 1610-1690 BRUSSELS)

The Parable of the Laborers in the Vineyard

signed with initials 'D.T.' (lower right)

oil on canvas

22½ x 17¾ in. (57.1 x 44.1 cm.)

\$60,000–80,000

£44,000–58,000

€49,000–65,000

PROVENANCE:

King Louis-Philippe of France (1773-1850), Paris and Claremont, Surrey; (†) his sale, Bonnefons, Paris, 28 April 1851, lot 242, as 'Teniers (École de) Le jardinier et son seigneur' (FF 805 to Gillot?).

Thomas Jefferson Bryan (1800-1870), Philadelphia and Boston, by 1853, by whom given in 1867 to

New York Historical Society; their sale, Sotheby's, New York, 9 October 1980, lot 44, where acquired by the La Salle University Art Museum.

LITERATURE:

R.G. White, *Companion to the Bryan Gallery of Christian Art*, New York, 1853, p. 87, no. 146.

Catalogue of the Museum and Gallery of Art of the New-York Historical Society (various editions published between 1871 and 1903), p. 40, no. 356.

Catalogue of the Gallery of Art of the New York Historical Society, New York, 1915, p. 79, no. B-180.

B. Fredericksen and F. Zeri, *Census of Pre-Nineteenth-Century Italian Paintings in North American Public Collections*, Cambridge, MA, 1972, pp. 70, 279, 610.

C.P. Wistar, *La Salle College Art Museum Guide to the Collection*, Philadelphia, 1984, pp. 36, 86, illustrated.

E.A. Safarik, *Fetti*, Milan, 1990, pp. 128-129, no. 30I, illustrated.

C.P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 35, illustrated.

In 1647 David Teniers II entered the service of Archduke Leopold Wilhelm, second son of Emperor Ferdinand II and governor of the Spanish Netherlands from 1646 until his resignation a decade later. Four years later Teniers was named Leopold Wilhelm's court painter, necessitating the artist's move from Antwerp to Brussels. Among Teniers' tasks at court was the expansion of the archducal collection, which in the course of ten years became one of the most important in Europe (M. Klinge, *David Teniers the Younger: Paintings, Drawings*, Ghent, 1991, p. 21).

This painting is a copy, with changes, by Teniers of one of seven paintings by Domenico Fetti that was delivered from the collection of George Villiers, 1st Duke of Buckingham at York House to Antwerp in 1649 (E. A. Safarik, *op. cit.*, p. 128). Nearly identical in size to Fetti's original (fig. 1; Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden), Teniers has faithfully reproduced the earlier work but added three figures—the two standing boys dressed in blue, perhaps portraits of two of Teniers' seven children, and the man wearing a blue cap at right—and curiously substituted the dog at lower left in Fetti's painting for a wheelbarrow. The subject recounts the *Parable of the Laborers in the Vineyard* (Matthew 20:1-16) in which Jesus says that any laborer who worked in the vineyard, an allusion to the Kingdom of Heaven, would receive the same pay regardless of when during the day he accepted the invitation. The painting would seem to depict the moment at which those who had begun work in the morning complained about being paid the same as those who started later, with the vineyard's owner memorably responding that 'the last will be first, and the first will be last'.

Around the time Teniers executed this painting he was at work on the *Theatrum Pictorium*, an illustrated catalogue—the first of its type—featuring 243 prints after Italian paintings in the Archduke's collection that was published in 1660 at Teniers' own expense. In preparation for this venture, Teniers produced small, painted *modellos* for his engravers to follow. The present painting does not appear to belong to this series, as the format is too large and the composition is not reproduced in the publication.

The present painting was formerly in the collection of King Louis-Philippe of France, where it was thought to depict 'Le jardinier et son seigneur', a fable by Jean de la Fontaine (1621-1695) published in his multivolume *Fables de la Fontaine* (1668-1694). Following its sale from the King's collection in 1851, the painting entered that of Thomas Jefferson Bryan, one of the first serious collectors of old master paintings in America. Bryan opened the Gallery of Christian Art in New York City in 1852 and subsequently donated his collection to the New York Historical Society in 1867.



Fig. 1 Domenico Fetti, *The Parable of the Laborers in the Vineyard*, bpk Bildagentur / Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden / Art Resource, NY



43

FRANS SNYDERS

(ANTWERP 1579-1657)

Meat and game in a basket, with cabbage, artichokes, a brass pot and a lobster in a pewter dish, on a wooden ledge

oil on panel

23 x 41¼ in. (58.5 105.9 cm.)

\$200,000–300,000

£150,000–220,000

€170,000–240,000

PROVENANCE:

Anonymous sale; Sotheby's, London, 6 May 1964, lot 92 (£320, to Lucca).

Anonymous sale; Sotheby's, London, 12 December 1973, lot 56.

Anonymous sale [The Property of a Gentleman]; Christie's, London, 9 July 1976, lot 174.

Private collection, England.

Private collection, Spain, until recently, where acquired by the present owner.

LITERATURE:

H. Robels, *Frans Snyders: Stilleben- und Tiermaler, 1579-1657*, Munich, 1989, pp. 241-242, no. 90, illustrated.

Frans Snyders studied with Pieter Brueghel II and was a close collaborator and friend of the great Flemish master, Sir Peter Paul Rubens. In 1608, Snyders visited Italy, where letters of recommendation sent by his friend Jan Breughel I enabled him to secure the patronage of Cardinal Federico Borromeo. Snyders returned to Antwerp the following year and became a master in the city's painters' guild in 1619, eventually serving as its dean. Whereas earlier still life painters—among them Osias Beert, Clara Peeters and Pieter Binoit—tended to employ a smooth, miniaturist technique and comparatively static designs, Snyders broke with tradition by employing bolder brushwork, vivid colors and lyrical compositions in which various elements frequently overlap one another and project out from the picture plane. These innovative works earned him prominence and success. By the second decade of the 17th century Snyders was collaborating not only with Rubens but with Anthony van Dyck, Cornelis de Vos and Jacob Jordaens as well.

Hella Robels dated this painting to slightly before or around 1610 (*loc. cit.*). It was in this period that Snyders, fresh from his trip to Italy, began to demonstrate his prodigious abilities, conveying the tactility of a wide variety of objects through subtle modulations of the color and texture of paint. Snyders creates a sense of compositional balance by arranging the colorful green and purple cabbages, artichokes and brilliant red lobster at left, while devoting the right side to various cuts of meat and dead game rendered largely in shades of white and earth tones. Swiftly applied summary strokes of viscous paint convey the play of light across the copper pot and fatty parts of the meat, while a more fastidious handling of paint is employed to describe the delicate furls of the cabbage leaves and the smooth exteriors of the artichokes and lobster shell.

The rack of ribs and kettle in this painting also appear in a pantry scene by the artist in the Wallraf-Richartz-Museum, Cologne, which Robels likewise dates to around 1610 (*loc. cit.*). Snyders was the first still life and animal painter to use drawings extensively, and it is probable that these elements were derived from one or more such works.

A contemporary workshop copy of this painting was offered at Dorotheum, Vienna, 5 October 2005, lot 347.







44

ATTRIBUTED TO PIETER CODDE

(AMSTERDAM 1599-1678)

Portrait of a richly dressed young lady, full-length, before a draped table

oil on panel

18 x 13 in. (45.7 x 33 cm.)

\$80,000-120,000

£58,000-87,000

€65,000-97,000

PROVENANCE:

with Johnny van Haeften, London, as Jan Miense Molenaer, from whom acquired by the present owner in 1993.

Previously attributed to Jan Miense Molenaer, this painting is arguably too accomplished when compared with the artist's known works of the early to mid-1630s. Moreover, Molenaer appears to have only infrequently painted such full-length portraits, a rare example being the *Portrait of a Gentleman* dating to the late 1630s in the Norton Simon Museum, Pasadena. This painting comes closer to the works of Molenaer's Amsterdam contemporaries Thomas de Keyser and, in particular, Pieter Codde. Indeed, the relatively summary treatment of the woman's long, slender fingers; her large, round eyes that delicately catch the light; and her arrested posture all compare favorably with securely attributed works by Codde, including the *Portrait of a married couple* dated 1634 in the Mauritshuis, The Hague.

Much like the Mauritshuis painting, this work surely was once one of a pair of paintings, the other portraying the woman's husband, that was commissioned to commemorate the couple's marriage. The woman wears a wedding ring on the ring finger of her left hand. In the Dutch 17th-century, only women wore wedding rings, and there was no rule on which finger it had to be worn (see M. de Winkel, *Fashion and Fancy: Dress and Meaning in Rembrandt's Paintings*, Amsterdam, 2006, p. 67). The woman's choice to wear the ring on her ring finger aligns her with the more conservative, traditional segments of Dutch society, as confirmed by the moralist Jacob Cats in his *Houwelick* (Marriage) of 1625:

To wear this piece of jewellery, that token of affection,
Which nowadays sits on the first finger, sheer through ostentation,
So, if you're not too loose and if you're not too bold,
Then wear that nuptial-sign as one did of old.

Beside her hand is a pair of splendid embroidered wedding gloves that both furthered the nuptial associations and, much like the ostrich feather fan held in the woman's right hand, served as a fashionable accessory that displayed her wealth and status.

Her clothing, too, confirms that she is a woman concerned with the height of fashion. She pulls back her black overgown to reveal a more precious brocade textile beneath. Such textiles were typically largely hidden, with only glimpses revealed. The bumrolls around her waist further accentuate the slenderness of her hips, while the transparent linen of her cap and the tight pleats of her ruff suggest that only the finest linen was used in their manufacture.



PROPERTY OF A PRIVATE COLLECTOR

45

LUCAS VAN VALCKENBORCHI

(LEUVEN AFTER 1535-1597 FRANKFURT AM MAIN)

The Tower of Babel

oil on panel

19½ x 25¼ in. (48.5 x 64 cm.)

\$700,000–1,000,000

£510,000–720,000

€570,000–810,000

PROVENANCE:

Private collection, Italy.

Anonymous sale; Lempertz, Cologne, 14 May 2011, lot 1024, where acquired by the present owner.



Fig. 1 Pieter Bruegel I, *The Tower of Babel*,
Kunsthistorisches Museum, Vienna





Fig. 2 Lucas van Valckenborch I, *The Tower of Babel*, bpk Bildagentur / Alte Pinakothek, Bayerische Staatsgemaldesammlungen, Munich / Art Resource, NY



Fig. 3 Lucas van Valckenborch I, *The Tower of Babel*, Landesmuseum, Mainz



Fig. 4 Lucas van Valckenborch I, *The Tower of Babel*, Mittelrhein-Museum, Koblenz



Fig. 5 Lucas van Valckenborch I, *The Tower of Babel*, Musée du Louvre, Paris

The Tower of Babel is arguably the most iconic subject painted by Flemish artists active in the 16th and early 17th centuries. The theme was first treated by Pieter Bruegel I in three works, the first of which was a now-lost miniature on ivory documented in 1577 in the collection of Giulio Clovio, in whose workshop Bruegel had spent time. Bruegel followed this with a large panel painting in 1563, now in the Kunsthistorisches Museum, Vienna (fig. 1), and another dating to a few years later in the Museum Boijmans Van Beuningen, Rotterdam. The subject is an origin myth found in Genesis 11:1-9, which recounts how mankind decided to build a tower 'that reaches to the heavens'. As punishment for their hubris, God is said to have confused their language so that they could no longer understand one another, thereby explaining why so many languages are spoken today.

Bruegel's early depictions of this subject had a decisive impact on those by his contemporaries, including Valckenborch. Just as Bruegel had in the painting in Vienna, Valckenborch depicts the Assyrian king Nimrod—here wearing a long ermine cloak—with the builders atop a plateau in the left foreground. In both paintings this rocky outcropping quickly gives way to a flat, panoramic landscape with a port at lower right. The tower's characteristic conical shape, unfinished state and façade composed of multiple stories of superimposed arcades ultimately derives from the Colosseum in Rome, which Valckenborch, who seems not to have travelled to Italy, must have known through a series of engraved views published by Hieronymus Cock in 1551.

Valckenborch painted at least seven versions of this composition, four of which are today in public collections: Alte Pinakothek, Munich (fig. 2), Landesmuseum, Mainz (fig. 3); Mittelrhein-Museum, Koblenz (fig. 4); and Musée du Louvre, Paris (fig. 5). The present painting is most similar to the slightly smaller version in the Louvre, the principal difference being the arrangement and dress of the foreground figures. The Louvre version is signed and dated 1594, which has led Dr. Alexander Wied to date this painting to shortly thereafter.

Along with his elder brother, Marten, Lucas van Valckenborch was the first generation of an artistic family that would come to number at least fourteen painters. Born in Leuven, Lucas joined the Mechelen painters guild in 1560, moved to Liège in 1566, and subsequently followed his brother to Aachen. By 1575, he was residing in Antwerp, where, in 1579, he was named court painter to the Habsburg Archduke Matthias (1557-1619), governor of the Spanish Netherlands. In or after 1582, he accompanied the Archduke to Linz, ultimately reuniting with his family in Frankfurt around 1594, where he appears to have headed up a large workshop.

Dr. Alexander Wied endorsed the attribution to Valckenborch following firsthand inspection of the painting at the time of the 2011 sale. A copy of his letter will be provided with the painting.



46

VINCENT SELLAER

(ACTIVE MECHELEN CIRCA 1538)

The Holy Family with Saint John the Baptist, Saint Elizabeth and Zacharias

oil on panel

37% x 42% in. (95.5 x 107.5 cm.)

\$80,000-120,000

£58,000-87,000

€65,000-97,000

PROVENANCE:

(Possibly) Count Andrassy, Budapest.

Dr. John E. Stillwell (1839-1928), New York; his sale, Anderson Galleries, New York, 1 December 1927, lot 464, as 'Pedro de Campagna' (\$1,100 to van Barn?).

(Possibly) with Schaefer Galleries, New York, 1945.

(Possibly) John Bass (1891-1978), Miami Beach.

Hans Weissenberg, New York, from whom acquired by the La Salle University Art Museum in 1973.

LITERATURE:

C. P. Wistar, *La Salle College Art Museum Guide to the Collection*, Philadelphia, 1984, pp. 21, 84, illustrated.

C. P. Wistar, *La Salle University Art Museum: Guide to the Collection*, Philadelphia, 2002, p. 24, illustrated, as 'Attributed to Vincent Sellaer'.

The Flemish painter Vincent Sellaer was, with Michiel Coxcie, the principal artist active in the mid-16th century in Mechelen, a city which had become the cultural center of the Netherlands during the reign of Margaret of Austria. He has been convincingly identified with Vincent Geldersman who, according to van Mander, was known for his depictions of women from the Bible and mythology. It has been suggested that he may have visited France and worked at Fontainebleau. Additionally, a Lombard influence in his work would seem to indicate time spent in Northern Italy, where he is supposed to have worked with Moretto da Brescia. He appears to have been most receptive, however, to the designs and style of Leonardo da Vinci and his Milanese followers. Only one signed picture by him survives, the *Christ Blessing the Children* of 1538 (Munich, Alte Pinakothek), which has led to attributions of several compositions, including *Caritas* (Madrid, Prado), the *Holy Kinship* (Stockholm, Nationalmuseum) and *Judith* (Berne, Kunstmuseum).

Conceived with a monumentality of form typical of Sellaer's works, the La Salle *Holy Kinship* appears to be a unique composition by the artist, although he treated the subject on numerous occasions. A popular subject in Northern Renaissance Europe, paintings of the *Holy Kinship* traditionally represent the Virgin and Child surrounded by numerous members of their extended family, which according to late medieval apocrypha included progeny from Saint Anne's two previous marriages. Sellaer pares this extensive family tree down to its six principle protagonists, namely Joseph and Zacharias, who converse at left, and Mary, Elizabeth, Christ and John the Baptist. The figures are rendered with polished brushwork and accentuated with lustrous highlights, which are, in turn, offset by the strikingly dark background. In this way, Sellaer imbues the painting with a dramatic, Leonardesque spirituality. The naturalistically rendered parrot in the foreground, with its silky green feathers, is a traditional symbol of the Virgin and her purity. According to medieval bestiaries, the bird was believed to make its nests in eastern regions so as to avoid muddying its colorful plumage when it rained, and was thus associated with the Immaculate Conception of the Virgin Mary. Moreover, as a bird capable of speech, the parrot's most common call was understood to be the word "Ave", the beginning of Gabriel's greeting to Mary during the Annunciation.



PROPERTY OF A DUTCH GENTLEMAN

47

SIMON LUTTICHUYS

(LONDON 1610-1661 AMSTERDAM)

A façon de Venise glass, an orange quarter, acorns, a quince and a medlar on a stone ledge

oil on panel
10% x 8 in. (26.3 x 20.2 cm.)

\$100,000-150,000

£73,000-110,000

€82,000-120,000

PROVENANCE:

with Leonard Koetser, London, 1939.

with Gebr. Douwes, Amsterdam, 1939.

Private collection, Heerlen, by 1939.

L. Bonsgeest, Maastricht, circa 1960, and by inheritance to
Hoeckx family, after 1975, where acquired by the present owner.

LITERATURE:

B. Ebert, *Simon und Isaack Luttichuys: Monographie mit kritischem Werkverzeichnis*,
Berlin and Munich, 2009, pp. 163, 325, 362, no. Sim. A 11, fig. 109.

Simon Luttichuys was born in London in 1610 and is recorded in documents there with the Anglicized surname 'Littlehouse' through 1639. First documented in Amsterdam in 1646, it is generally believed that he was resident there by at the latest 1644. In several instances Luttichuys' *vanitas* still lifes of the mid-1640s record works by Jan Lievens, with whom Luttichuys may have become acquainted when both painters were resident in London in the first half of the 1630s. By the end of the decade, Luttichuys increasingly began to specialize in sumptuous banquet pieces that were to have a strong influence on the works of Willem Kalf.

This well-preserved painting is one of a small, homogenous group of fewer than ten works that Bernd Ebert grouped together based on their upright format, intimate scale, pyramidal arrangement of objects and typical execution on a panel rather than canvas support (see B. Ebert, *op. cit.*, pp. 159-165). Though none of these works is dated, they probably originated in the second half of the 1640s, a period of great importance to Luttichuys' development as a still life painter. In each case, a limited number of objects—typically one or more pieces of fruit and a handful of nuts arranged symmetrically before a *façon de Venise* glass—rests on a stone ledge before a dark background.

Luttichuys' handling of paint in these works exhibits a remarkable freedom and looseness of touch, especially evident here in the summary strokes used to define the play of light across the medlar at lower right. This 'abstracted' quality, created by both the distilled composition and fluid handling of the brush, lends the painting a visual immediacy that is more akin to the works of artists like the American still life painter John Frederick Peto (1858-1907) some two centuries later than any of Luttichuys' Dutch contemporaries.



PROPERTY OF AN IMPORTANT PRIVATE COLLECTION

48

JAN GOSSART, CALLED MABUSE

(?MAUBEUGE C. 1478-1532 ?ANTWERP)

The Virgin and Child

oil on panel

17½ x 13¾ in. (44.6 x 33.9 cm.)

\$3,000,000–5,000,000

£2,200,000–3,600,000

€2,500,000–4,100,000

PROVENANCE:

with Kunsthandel Cassirer, Berlin.

Mr. Alfred Hausamann (d. 2002), Zurich, from 1955 to 2002, on loan to the Kunsthhaus, Zurich, from 1960 to 2001; (*), Christie's, London, 10 July 2002, lot 97, as 'Studio of Gossaert'.

Private collection, England.

Anonymous sale; Koller, Zurich, 28 March 2014, lot 3017, where acquired by the present owner.

EXHIBITED:

Schaffhausen, Museum zu Allerheiligen, *Meisterwerke Flämischer Malerei*, 1955, no. 45.

Rotterdam, Museum Boijmans Van Beuningen; Bruges, Groeningemuseum, *Jan*

Gossaert, 15 May–31 August 1965, no. 30.

New York, The Metropolitan Museum of Art; London, The National Gallery, *Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance*, 5 October 2010–30 May 2011, no. 19.

LITERATURE:

S. Herzog, *Jan Gossart called Mabuse (ca. 1478-1532): A Study of His Chronology with a Catalogue of His Works*, PhD dissertation, Bryn Mawr, 1968, pp. 371–372, no. 94, under 'Misattributions'.

J. Sander, 'Anmerkungen zu Gossaert', in J.F. Hamburger, A.S. Korteweg and J.M.

Marrow, eds., *Tributes to James H. Marrow: Studies in Late Medieval and Renaissance Painting and Manuscript Illumination*, Turnhout, 2006, pp. 421–430.

M.W. Ainsworth, ed., *Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance: The Complete Works*, New York, 2010, pp. 182–183, no. 19, illustrated.



This stunning representation of the Virgin and Child was painted by Jan Gossart toward the end of his life, a time when he was championed as the 'Apelles of our Age' by Philip of Burgundy's court poet and humanist, Gerard Geldenhouwer (see M.W. Ainsworth, "Introduction: Jan Gossart, the 'Apelles of Our Age', in M.W. Ainsworth ed., *op. cit.*, p. 3). The Virgin looks at Christ, her expression one of maternal devotion tinged with sorrow. Framed by wavy hair dotted with gold highlights, her youthful face is as nacreous as the single pearl that punctuates her forehead and symbolizes her purity. The delicate fingers of her right hand gently restrain her son, whose muscular body is fraught with restless energy as he attempts to wriggle free. His pose is a nod to the figure of Laocoön (fig. 1) from the famed antique sculptural group, which was unearthed in 1506 and which Gossart would have likely seen during his Roman sojourn of 1508-09. Gossart traveled to the Italian peninsula as part of a diplomatic mission led by his patron, Philip of Burgundy, and his studies of the Eternal City's ancient monuments and sculptures had a profound impact on both his own art as well as that of his contemporary Netherlandish artists with whom he shared his discoveries upon his return to the North (see S. Schrader, 'Drawing for Diplomacy: Gossart's Sojourn in Rome', in *ibid.*, pp. 45-55). While Christ's fidgety demeanor speaks of childish exuberance, his gaze reminds us that he is no ordinary infant. The connection between Christ and the spectator is further reinforced by the position of Mary's left hand. While her thumb and middle finger encircle her child's chubby foot, her index finger points beyond the picture plane, thereby creating a visual bridge between Christ and the viewer—and by extension, reminding us of her role as the spiritual bridge between her son and mankind.



Fig. 1 Laocoön, Greek, Vatican Museum and Galleries, Vatican City. / Tarker / Bridgeman Images



Fig. 2 Jan Gossart, *The Malvagna Triptych*, Galleria Nazionale della Sicilia, Palermo, Italy, Scala / Art Resource, NY





Fig. 3 Jan Gossart, *The Virgin and Child in a Landscape*, Cleveland Museum of Art

Mother and Child share this moment within an elegant setting, replete with fanciful, eclectic architectural elements, including a pair of slender marble columns housed in mismatched cases of gold fretwork. Typical of Gossart's particularly imaginative interpretation of Antwerp Mannerism, the latter recalls his whimsical vision of Gothicism as captured in the graceful tracery of the canopy in the *Malvagna Triptych* of c. 1513-15 (fig. 2; Galleria Regionale della Sicilia, Palazzo Abatellis, Palermo). Beyond the elaborate combination of colorful stone and gleaming metal portrayed in the present picture, spandrels, moldings and other details executed in cool gray stone fill the background. All together these components appear to form an architectonic throne, although the precise nature of the structure is difficult to determine. Adding to the luxurious atmosphere are the jewel tones of the Virgin's gown and mantle, as well as the embellished devotional book on which Christ rests his right hand. The book, which features a handsome contemporary Flemish binding, is tooled in blind with central boss and corner-pieces. Offering yet another opportunity for Gossart to demonstrate his talent for foreshortening, a slip of vellum juts forth from between the book's pages. Neatly inscribed in red and black ink, the lines on this manuscript indulgence prayer scroll are still discernible but no longer legible.



Fig. 4 Michelangelo Buonarroti, *The Madonna and Child*, Onze Lieve Vrouwekerk, Bruges, Photo © Paul Maeyaert / Bridgeman Images



Fig. 5 Albrecht Dürer, *The Virgin and Child holding a half-eaten pear*, Kunsthistorisches Museum, Vienna, Austria / Bridgeman Images

Hidden away in a Swiss private collection for decades, the present *Virgin and Child* was misunderstood by early scholars. Following its reemergence in 2002 at Christie's, London, it was studied in 2008 by Maryan Ainsworth in the Conservation Studio at The Metropolitan Museum of Art, where it became clear that it was a late, autograph work by Jan Gossart (*ibid.*, p. 182, note 6). Its place within the artist's *oeuvre* was fully appreciated in the 2010 exhibition at the Metropolitan Museum of Art and the National Gallery, London. In the corresponding catalogue, Ainsworth argues that the present work is especially close, both in terms of composition and style, to the Cleveland Museum of Art's *Virgin and Child* (fig. 3), which is signed and dated 1531. In particular, Ainsworth draws attention to the sculptural quality of the Virgin's veil in these paintings, as well as to her 'sweet countenance and demurely downcast eyes' (*loc. cit.*). Also common to both pictures is the Herculean Christ Child with an unusually large head and tendency to squirm. She places both works in a group of late Virgin and Child paintings by Gossart dating from around 1525–30, which includes the *Virgin and Child* formerly in a London private collection and recently sold at Sotheby's, London, 9 December 2015, lot 6 (£4,629,000). Dating to

1520, this latter painting reveals Gossart's profound appreciation of Italian art, as attested to by the relatively sober setting and the Virgin and Child's resemblance to their counterparts in Michelangelo's *Bruges Madonna* (fig. 4), which was installed in the Onze Lieve-Vrouwekerk following its acquisition in Florence in 1506 by the Flemish wool merchant, Alexander Moscheron. The other paintings in the group discussed by Ainsworth, namely the *Virgin and Child* in the Staatliche Museen zu Berlin, Gemäldegalerie, and the *Holy Family* in the Museo de Bellas Artes, Bilbao, date to the second half of the decade, when Gossart increasingly embraced his Northern identity. Thus, while the influence of Michelangelo's *Bruges Madonna* lingers in the faces of the Virgin and Child in the present painting (chronologically the penultimate of the group), the impact of Albrecht Dürer's *Virgin and Child with the Pear* (fig. 5; 1512; Kunsthistorisches Museum, Vienna)—which was likely present in the Netherlands during Gossart's lifetime—may also be detected in their features. Moreover, the eccentric stylishness of the setting in our painting, as in the Berlin and Bilbao pictures, is wholly characteristic of Gossart's distinctive brand of Antwerp Mannerism, which grew ever more assertive toward the end of his career.

49

JAN BREUGHEL II
(ANTWERP 1601-1678)
AND HENDRICK VAN BALEN I
(ANTWERP 1573-1632)

Noli me tangere

oil on panel, stamped on the reverse with the panel maker's mark of Michiel Vriendt
(active Antwerp 1615-1637)
24 $\frac{1}{8}$ x 34 $\frac{3}{4}$ in. (61.1 x 88.1 cm.)

\$300,000–500,000

£220,000–360,000

€250,000–410,000

PROVENANCE:

(Possibly) Grand Duchy of Hesse (according to Klaus Ertz).
Louis Cavens (1850-1940), Brussels; his sale, Le Roy, Brussels, 23-24 May 1922, lot 34.
Anonymous sale; Neumeister, Munich, 30 June 1983, lot 727.
Private collection, Germany.
Anonymous sale; Ader Tajan, Paris, 29 March 1994, lot 50.
Private collection, France.
with Johnny van Haeften, London, from whom acquired by the present owner in 2013.

LITERATURE:

K. Ertz, *Jan Breughel der Jüngere, (1601-1678): Die Gemälde mit kritischem Oeuvrekatalog*, Freren, 1984, pp. 67-68, 80, 321, no. 152, illustrated, color pl. 30.
B. Werche, *Hendrick van Balen (1575-1632): ein Antwerpener Kabinettbildmaler der Rubenszeit*, Turnhout, 2004, p. 147, no. A32, illustrated.

The biblical episode known as *Noli me tangere* (Touch me not) is recounted in the Gospel of John (20:14-18) and describes how, following the Resurrection, Christ appeared to Mary Magdalene as she stood weeping at the empty tomb. Supposing he was a gardener, Mary asked if he was the one responsible for removing Christ's body. Only when he called her by name, did she recognize him, exclaiming 'Rabboni!' (Master). Christ responded by saying 'Touch me not; for I am not yet ascended to my father' and commanded her to go to the disciples, letting them know that he had risen.

In this wonderfully preserved painting, Christ appears to Mary in a garden with a shovel in his right hand, an allusion to Mary mistaking him for a gardener. The painting captures the moment when Mary first recognizes Christ, falls to her knees in an attempt to embrace him and Christ—through his extended left hand—cautions her not to touch him. In the upper right background, several figures are seen gesturing toward the entrance of the tomb, while further still is a fanciful depiction of Jerusalem.

The painting is a collaborative effort between two artists who specialized in different fields. The exquisite landscape and minutely rendered still life elements were painted by Jan Breughel II, while Hendrick van Balen—a frequent collaborator of many of the most important artists of his day—provided the voluptuous Rubensian figures. Such teamwork was common in Flemish painting of the period, not only due to the increased quality of the resulting product, but because it offered the knowledgeable viewer an opportunity to display his erudition by teasing out the various hands that had worked on the painting.

In his monograph on Jan Breughel II, Klaus Ertz described this painting as probably the artist's earliest treatment of the *Noli me tangere* theme. Ertz dated it to around 1620, a period when Jan II was assisting in his father's workshop and several years before he departed for Italy in 1622. More recently, Ertz has proposed a slightly later dating of between 1625 and 1630, by which point Jan II had returned to Antwerp and taken over his recently deceased father's studio. As Ertz notes in his catalogue, dendrochronological examination undertaken by Dr. Peter Klein in 1983 broadly agrees with this early date of execution (*loc. cit.*). The panel used for this painting was cut from the same tree trunk as that used for Jan II's *Paradise Landscape* in the Gemäldegalerie, Staatliche Museen zu Berlin, which the author likewise dates to the 1620s (fig. 1). Indeed, van Balen's untimely death in 1632 provides a *terminus ante quem* for the painting's execution.

Of the known versions of this subject by Jan II (Ertz documents three additional paintings and further examples have recently appeared on the market; see Ertz, *op. cit.*, pp. 321-324, nos. 153-156), the present painting appears to be unique in its inclusion of the distinctly Italianate grotto at upper left. The Italianate influence so heartily felt in this work would seem to accord with Ertz's more recent suggestion that the panel dates to after Jan II's return from Italy. Moreover, his suggestion that the present painting is, in all likelihood, the artist's earliest treatment of the subject is confirmed by the *pentimenti* visible in the painting, the most noticeable of which is the conspicuous 'shadow' of a peacock, then, as now, seen as a symbol of vanity, that once appeared in the painting's left foreground but was evidently deemed inappropriate given the painting's subject.

Upon his return from Italy, Jan II was chiefly occupied with selling paintings left in his father's studio, completing partially finished works and making copies of his father's compositions. It is, therefore, striking to note that the composition of the present painting appears to be of Jan II's own invention, as his father is not known to have treated the subject. However, the painting's superb quality and its close proximity to the style of Jan I speaks to the inherent difficulties distinguishing the early work of Jan II from that of his father. In light of the collaborative atmosphere of the Breughel workshop, one must at least entertain the possibility that the most exceptional of these early paintings, including this work, were either the result of such teamwork or that they were among the paintings finished by Jan II upon taking over his father's studio.



Fig. 1 Jan Breughel II, *Paradise landscape*, Gemäldegalerie, Staatliche Museen zu Berlin



50

JACOB VAN HULSDONCK

(ANTWERP 1582-1647)

Nectarines and grapes in a basket on a table, with plums, oranges, a butterfly and a beetle

signed 'IVHVLSDONCK-fe' ('IVH' linked, lower right)

oil on panel

17¼ x 23⅞ in. (43.8 x 60.5 cm.)

\$100,000–150,000

£73,000–110,000

€82,000–120,000

PROVENANCE:

The Earls of Mount Edgcumbe (according to a label on the reverse).

Anonymous sale; Christie's, London, 14 April 2011, lot 31, where acquired by the present owner.

Jacob van Hulsdonck became a Master in the Guild of Saint Luke in Antwerp in 1608. Nothing is known about his artistic training, but he grew up in Middelburg where he must have come into contact with the paintings of Ambrosius Bosschaert the Elder and his studio. Hulsdonck's pictures are more strongly influenced by Osais Beert the Elder, who was the leading still life painter in Antwerp at the outset of the 17th Century, suggesting that Hulsdonck may have trained for a time in his circle. Hulsdonck's *oeuvre*, made up entirely of still lifes, is thought to consist of around 100 paintings, hardly any of which are dated. Similar to Isaac Soreau's work, the present composition owes a debt to Caravaggio, whose *Basket of flowers of circa 1595-1601* for Cardinal Federico Borromeo in Rome was pivotal to the development of the still life genre in both Southern and Northern Europe.



PROPERTY FROM A PRIVATE COLLECTION

51

PIETER POURBUS

(?GOUDA 1523/4-1584 BRUGES)

The Last Supper

oil on panel

63 $\frac{3}{4}$ x 76 $\frac{3}{4}$ in. (162.2 x 195 cm.)

\$300,000–400,000

£220,000–290,000

€250,000–320,000

PROVENANCE:

David Reder, Antwerp, *circa* 1935; Duprez, Brussels, 6-7 December 1938, lot 51, as Adam van Noort (presumably unsold).

David (and Jacob) Reder, Brussels, from whom confiscated by the Einsatzstab Reichsleiter Rosenberg after May 1940 and transferred to Germany.

Munich Central Collecting Point (No. 21497).

Returned to Belgium, 25 August 1949 (ORE No. A395), and restituted to David (and Jacob) Reder, 16 December 1949.

Anonymous sale; Sotheby's, Amsterdam, 26 November 1984, lot 56, as Adam van Noort.

with Gebr. Douwes, Amsterdam.

Anonymous sale; Sotheby's, Amsterdam, 14 November 1990, lot 48, as Adam van Noort.

Private collection, Belgium, 1991.

with The Weiss Gallery, London, where acquired by the present owner in 2014.

EXHIBITED:

Antwerp, *Tentoonstelling van kunstwerken uit Antwerpsche Verzamelingen, Antwerpsche Propagandaweken*, 20 April-16 June 1935, no. 168, as Adam van Noort.

LITERATURE:

Office de Récupération Économique, Royaume de Belgique, *Répertoire d'oeuvres d'art dont la Belgique a été spoliée durant la guerre 1939-1945*, no. 186, pl. XIII.

Dictionnaire des Peintres, Brussels, p. 460, where the picture is given as monogrammed by Adam van Noort.

In this superbly preserved panel, Pieter Pourbus represents the Last Supper on a grand scale, rendering the tension of this emotionally charged moment all the more awe-inspiring. Several elements in the composition point to Pourbus' admiration for the visual vocabulary of the Italian Renaissance, including the marble floor with its handsome geometric pattern and the loggia setting with its pilasters and views of classicizing architecture. The figures' muscular bodies, easily discernible beneath their garments, are also redolent of a Michelangesque ideal, but their faces speak of Pourbus' fluency in the Netherlandish tradition of portraiture. Indeed, several of the apostles' features are so individualized and expressive that they were surely taken from life. It is tempting to posit that one of these faces belongs to the patron of this monumental painting, who may have intended it as an altarpiece for his residence or for a future funerary chapel, where it would have served a commemorative function. Pourbus' handling of light, too, reflects his Northern origins, particularly his ability to capture its dazzling effects on different surfaces, from the earthenware jug on the floor to the pristine white cloth on the table. For this painting, Pourbus drew inspiration from Pieter Coecke van Aelst's treatment of the theme, known through many autograph versions and copies, of which the earliest known example dates from 1529 (Belvoir Castle, Duke of Rutland), some twenty years before Pourbus' first *Last Supper* (1549; Belgium, private collection). Coecke's composition, however, served only very loosely as the basis of Pourbus' interpretation.

The episode, in which Christ announces that one of his disciples will betray him and in which he consecrates bread and wine and thus established the rite of the Eucharist, is juxtaposed with preceding scenes in the biblical narrative. At upper left, Saint Peter and John seek a venue for the Passover meal that will become the Last Supper, following Christ's instructions to follow a man carrying a jar of water (Mark 14:12-16), while at right, Christ washes the Apostles' feet, in keeping with John's account (13:1-15). Pourbus, the most prominent painter to work in Bruges in the second half of the sixteenth century, made five other depictions of the Last Supper (all of imposing size) in addition to the present painting, including the 1559 *Triptych of the Brotherhood of the Sacrament* (Bruges, St. Salvatorskerk) and that of 1562 in the Onze Lieve Vrouwekerk, Bruges. The former still retains its original double-sided wings, the left one showing *Melchisedech's Offering* and the right one, *Elijah Fed by the Angel*, and it is possible that our *Last Supper* may have similarly once been part of a triptych.

Pourbus laid out his monumental composition with extensive preparatory drawings, visible to the naked eye in many places beneath the paint surface. Infrared reflectography confirms that the artist applied this underdrawing using a dry, carbon-based material. Freely drawn, the underdrawing defines the placement and disposition of the figures and still life elements, while the architecture was laid out using a ruler. Pourbus made several changes to his design as he executed it in paint, most notably he decided not to include the knife (visible in the underdrawing) that appears below the plate with the Pascal lamb at center.



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

52

SIR ANTHONY VAN DYCK

(ANTWERP 1599-1641 LONDON)

Portrait of François Langlois, half-length, in red and wearing a broad-rimmed hat, playing a musette, with a greyhound at his side

oil on canvas

41 x 32 $\frac{7}{8}$ in. (104.2 x 83.6 cm.)

\$2,000,000–4,000,000

£1,500,000–2,900,000

€1,700,000–3,200,000

PROVENANCE:

Painted for the sitter, François Langlois.

(Probably) René de Longueil, Marquis de Maisons (1596-1677).

(Probably) Louis-François de Bourbon, Prince de Conti; his sale, Paris, 8 April-6 June

1777, lot 274, where acquired for 8,000 livres by

Louis César Renaud, Duc de Choiseul-Praslin; (!) his sale, Boileau, Paris, 18 February

1793, lot 25 (bought in at 8,800 livres), and by descent to

(Probably) Antoine César de Choiseul-Praslin; (!) his sale, Paillet, Paris, 20 May 1808, lot

10 (FF 6,300 to Paillet).

Mr. Battle, England.

Elmley Castle Manor, Bredon; Sotheby's, New York, 12 January 1989, lot 22, as

Attributed to Sir Anthony van Dyck.

Private collection, St. Clair Shores, Michigan.

Anonymous sale; Christie's, New York, 6 June 2012, lot 46, as Studio of Sir Anthony van

Dyck, where acquired by the following

with Fergus Hall, London, where acquired by the present collector.

EXHIBITED:

Boston, Museum of Fine Arts, April 2014-February 2018, on loan.

LITERATURE:

Ph. de Chennevières and A. de Montaiglon, eds., *Abécédario de P. J. Mariette et autres notes inédites de cet auteur sur les arts et les artistes*, V, Paris, 1858-59, p. 371.

S. Barnes *et al.*, *Van Dyck. A Complete Catalogue of the Paintings*, New Haven, 2004, under no. IV. 152, p. 549, as 'a contemporary version'.

S. Alsteens, in *Van Dyck: The Anatomy of Portraiture*, exhibition catalogue, New York, 2016, pp. 252-253, under nos. 95-96, erroneously listed as having sold at Sotheby's in 2012.

ENGRAVED:

Jean Pesne (1623-1700), 1645 (inscribed 'Ant. Van Dyck Pinxit', 'Mariette excudit').





Fig. 1 Jean Pesne after Sir Anthony van Dyck, *François Langlois, called Ciartres (1588-1647)*, probably 1645

As with many of van Dyck's best likenesses, the work offered here portrays a friend or close acquaintance. Its extraordinary liveliness must at least in part be credited to the obvious affection the painter held towards his model, François Langlois, called Chartres after his birthplace. He is identified by the inscription on an engraving by Jean Pesne, probably published in 1645, two years before his death (fig. 1; see S. Turner, *The New Hollstein Dutch & Flemish Etchings, Engravings and Woodcuts, 1450-1700*. Anthony van Dyck, Rotterdam 2002, vol. 6, no. 454, ill.). Well-travelled and well-connected, Langlois built up a successful business as a print dealer and publisher. The firm's central position on the international art market lasted well into the eighteenth century, after Langlois' widow Madeleine married another publisher, Pierre I Mariette (ca. 1603-1657), whose son Pierre II (1634-1716), grandson Jean (1660-1742), and great-grandson Pierre-Jean (1694-1774), each added to the renown of the business.

It is Pierre-Jean Mariette, himself perhaps the greatest eighteenth-century connoisseur and collector of prints and drawings, who provided essential information about the portrait in his manuscript notes (published in Chennevières and Montaiglon, op. cit., vol. 5, Paris 1858-1859, p. 371). Mariette recorded that Langlois and van Dyck were in contact when the latter visited Paris in January 1641, and noted that the artist had underlined his friendship with Langlois by painting his portrait 'et y avoir employé tout l'art don't il étoit capable' (putting in it all the skill he was capable of). 'Van Dyck not only gave the painting to Langlois as a present,' Mariette continues, 'but made a second version for himself.' Until recently, a painting previously in the collection of Viscount Cowdray and now jointly owned by the National Gallery, London, and the Barber Institute of Fine Arts, Birmingham, was considered the only surviving autograph version (fig. 2; see O. Millar in Barnes et al., op. cit., no. IV.152, ill.; S. Alsteens in New York 2016, op. cit., no. 96, ill.), a view still subscribed to by Dr. Christopher Brown. Rightly celebrated as 'a work of the finest quality', with the head



Fig. 2 Sir Anthony van Dyck, *François Langlois, called Ciartres (1588-1647)*, National Gallery, London, and Barber Institute of Fine Arts, Birmingham



Fig. 3 Claude Vignon, *François Langlois, called Ciartres (1588-1647)*, Davis Museum and Cultural Center, Wellesley College

'very fully modelled' and the instrument 'painted with a beautiful liquid touch' (Barnes et al., op. cit., p. 549), that painting was assumed to be the one owned by Langlois, and engraved during his lifetime by Pesne.

Recently, however, the version presented here was recognized as one of the two autograph versions mentioned by Mariette, an attribution supported by Susan J. Barnes in a private communication, 5 February 2013 (see also New York 2016, op. cit., p. 252). Moreover, it is surely the version owned by Langlois, as Pesne's print, published by the sitter, corresponds closely to that picture, as the 2012 buyer was the first to notice; see, for instance, the way in which the rim of the hat reaches Langlois' head at the neck, rather than the shoulder; and the way the folded part of the rim touches the hat's central part. As the print was probably published in 1645 and certainly by Langlois' death in 1647, it is highly unlikely that any other versions were circulating at the time. It is also noteworthy that in both pictures the red of the

sitter's dress clearly runs beneath a significant part of the greyhound's nose – not a practice likely to have been employed by anyone copying the composition. This revelation made it possible to revise the early provenance of the paintings, with the present example likely having passed from the hands of the sitter to such prestigious seventeenth-, eighteenth- and nineteenth-century collections as those of the Marquis de Maisons, the Prince de Conti (as noted by Mariette), and the Ducs de Choiseul-Praslin. The painting shared between London and Birmingham, on the other hand, is therefore likely to be the version van Dyck kept for himself, and after his death possibly never left England.

Apart from allowing the identification of the sitter and clarifying the provenance of the two autograph versions, Pesne's engraving also provides the key to understanding the way in which Langlois is represented in the portrait. As the second state of the engraving records, Langlois was not only a 'dealer in books and prints in Paris', but



Fig. 4 Sir Anthony van Dyck, *François Langlois, called Ciartres (1588-1647)*, Frits Lugt Collection, Paris

he also 'excelloit a jouer de la Musette et de plusieurs autres Instruments' (excelled at playing the musette, as well as several other instruments). Langlois is shown by van Dyck while playing a type of bagpipes known as a musette, 'associated with virtuoso music enjoyed in a courtly context' (New York 2016, op. cit., p. 252). The prestige of the instrument and the relatively soigné clothes worn by Langlois argue against the idea that he is represented in the guise of a Savoyard, a travelling street musician, as has been argued (see L. Cust, *Anthony van Dyck. An Historical Study of His Life and Works*, London 1900, pp. 52-53). Rather, van Dyck's painting must be compared to an earlier portrait of Langlois by Claude Vignon, in which he wears a much fancier, 'Spanish' costume and also plays a musette (Davis Museum and Cultural Center, Wellesley College; see New York 2016, op. cit., p. 252, fig. 149).

It is possible that van Dyck was inspired by Vignon's model, which he could have seen at Langlois' home when visiting Paris. Although it has also been proposed that van Dyck's portrait dates from his Italian period (1621-1628), notably by Erik Larsen (*The Paintings of Anthony van Dyck*, vol. 2, Freren 1988, p. 218, under no. 538), it

is now generally believed to be a work from his later years, when he was based in England, but travelled occasionally to the Continent (see Barnes et al., op. cit., p. 549; and New York 2016, op. cit., p. 252). Such a date appears to be confirmed by van Dyck's magnificent chalk sketch for the portrait at the Frits Lugt Collection, Paris (fig. 2; see New York 2016, op. cit., no. 96, ill.), of which the style can be compared to other drawings from the artist's final decade, including a sheet in the same collection, representing Cesare Alessandro Scaglia and dated around 1634 (see A. Eaker *ibid.*, no. 25, ill.). As so often, van Dyck modified several details of the drawing when working on the painting, replacing the melancholy mood of the sketch with the 'relaxed mood and genial character' of the painted versions (Barnes et al., op. cit., p. 252). The result is one of the most engaging and memorable likenesses by one of the greatest portraitists of his age.

We are grateful to Susan J. Barnes and Malcolm Rogers for confirming the attribution to Van Dyck. Rev. Barnes inspected the original in 2013 and in March 2018 has confirmed her opinion. Dr. Rogers has inspected the original on several occasions and in February 2018 has confirmed his opinion.



53

CORNELIS DE HEEM

(LEIDEN 1631-1695 ANTWERP)

Roses, poppies, lillies and other flowers in a glass vase on a stone shelf, a peeled orange and raspberries in a Wan Li bowl on a stone ledge below

signed 'C. DE.HEEM f.' (lower right, on the ledge)

oil on canvas

24 x 18 in. (61 x 45.7 cm.)

\$300,000–500,000

£220,000–360,000

€250,000–410,000

PROVENANCE:

with Jan Krugier, Geneva, 1977.

The British Rail Pension Fund; Sotheby's, London, 3 July 1996, lot 68, where acquired by the present owner.

EXHIBITED:

Norwich, Norwich Castle Museum & Art Gallery, on loan, 1981-1991.

London, Agnew's, *Thirty-five Paintings from the Collection of the British Rail Pension Fund*, November-December 1984.

Birmingham, Birmingham Museum and Art Gallery, on loan, 1991-1996.

Cornelis de Heem was the gifted son of Jan Davidsz. de Heem, arguably the most revered still life painter in the 17th century. Though born in Leiden in 1631, the younger de Heem grew up and spent the first seven years of his career in Antwerp following the family's move to the city in 1636. In 1667, he was working alongside his father in Utrecht. He is later documented in The Hague and was back in Antwerp by 1691. This ebullient image must be regarded as one of the artist's finest paintings, a signal work that justifies the high esteem in which the de Heem family has long been held.

The compositionally complex two-tiered ledge that de Heem exploits in this painting is seldom encountered in the artist's works. A similar arrangement however, appears in de Heem's more staid *Fruit still life* of about 1670 in the Mauritshuis, The Hague (fig. 1). Just as de Heem united the two tiers in the Hague composition through the diagonally oriented wheat stalks and woody grape vines, so too does he here by his intelligent arrangement of color. The unpeeled orange on the lower ledge finds its match in the depiction of several brilliantly colored poppies above, while the abundant red strawberries that nearly overflow the Wan Li bowl at lower right play seamlessly off the profusion of red flowers scattered throughout the bouquet.

This painting was once a part of the venerable collection of the British Rail Pension Fund. In a historically significant moment, beginning in 1974, the Fund became the first of its kind to treat art as an investment vehicle. It ultimately devoted £40 million, or about three percent of its holdings, to acquiring works of superlative quality as a means of diversifying its assets. At its peak, the fund had assembled one of the most important and diverse collections in Europe, including exceptional works by Goya, Picasso and Monet.

We are grateful to Fred Meijer for endorsing the attribution following firsthand inspection.



"Fig. 1 Cornelis de Heem, *Fruit still life*, Mauritshuis, The Hague"



CLAUDE GELLÉE, CALLED CLAUDE LORRAIN (CHAMPAGNE 1600-1682 ROME)

A landscape with Tivoli and the Temple of Vesta, hunters and an artist sketching in the foreground

oil on canvas

24 $\frac{7}{8}$ x 27 $\frac{7}{8}$ in. (63.2 x 70.8 cm.)

\$150,000–250,000

£110,000–180,000

€130,000–200,000

PROVENANCE:

Commissioned from the artist by a Neapolitan collector.

Gottfried Winkler (1731-1795), Leipzig, by 1768.

Private collection, Amsterdam, from whom acquired by the present owner.

LITERATURE:

Historische Erklärungen der Gemälde welche Herr Gottfried Winkler in Leipzig gesammelt, Leipzig, 1768, p. 248, no. 610.

M. Röthlisberger, "Claude Lorrain, Nouveaux dessins, tableaux et lettres", *Bulletin de la Société de l'Histoire de l'Art français*, 1986, p. 39, fig. 5.

ENGRAVED:

Ludovico Caracciolo (1761-1842), *Liber Veritatis*, Rome, 1815, no. 25.

John Bromley (1795-1839), *Beauties of Claude Lorraine*, London, 1825, no. 8.

Born in a village near Nancy in the then independent Duchy of Lorraine, Claude moved, possibly as early as 1617, at the age of 12 or 13, to Rome, where his first biographer Joachim von Sandrart records him as continuing to practice his father's trade, working as a pastry cook (see M. Kitson, in J. Turner, ed., *The Dictionary of Art*, London, 1996, VII, p. 389). He soon moved to Naples, where he studied for two years under the landscape painter Goffredo Wals. In 1625, according to his second biographer, Filippo Baldinucci, Claude returned to Lorraine where he was employed by Claude Deruet, court painter to the Duke. The following year, he returned to Rome, where he was to remain for the rest of his life. In the Eternal City, he joined the workshop of the landscape and architectural painter Agostino Tassi, and eventually came to share a home and studio with the Dutch landscapist Herman van Swanevelt. Claude began receiving praise for his distinctive landscape paintings in the 1630s, and amassing an illustrious array of collectors for the dozen or so meticulously rendered Arcadian landscapes that he was able to produce annually. By 1650, when he moved into newer, richer quarters in the via del Babuino (then known as via Paolina), Claude was famous throughout Europe as the greatest and most lyrical living painter of landscapes, the unrivalled master of the heroic and poetic effects of light. He was, with Nicolas Poussin, the most celebrated and sought-after artist in Rome, numbering the French ambassador, members of the Medici court, more than one pope, and Philip IV, King of Spain, among his patrons.

This picture is distinguished as Claude's only hunting scene, yet as with many of the artist's works, the figures in the foreground are just a minor anecdote within a vast, idealized landscape. A cool morning light illuminates the view, emanating from the blue sky with wispy clouds that stretches above the haze-covered hills in the distance. This tranquil luminosity creates a striking counterbalance to the darker foreground, which is cast into shadow by the large screen of trees at left. For his inspiration, Claude drew upon hunting scenes by Paul Bril, who for nearly a half a century had been the leading landscape painter in Rome, prior to his death in 1626. Bril includes a remarkably similar group of figures in the lower left corner of his *Landscape with a waterfall and the Temple of Vesta at Tivoli* (Niedersächsisches Landesmuseum, Hannover), painted in the last year of the artist's life. In fact, the overall arrangement of Bril's composition, with its stream of water rushing on the diagonal from left to right and ancient ruins at upper right has several parallels with Claude's landscape. Yet the French painter moves beyond his source material, drawing upon his thorough understanding of the effects of nature and light to create something that is altogether new.

Claude's composition corresponds to that of the *Liber Veritatis* drawing no. 24 (see M. Röthlisberger, *Claude Lorrain: the Paintings*, London, 1961, I, p. 144, II, fig. 70). In the *Liber* drawing, however, the tree trunk over the river is absent and the figures are larger. Röthlisberger (*loc. cit.*) points out that such variations between the *Liber* drawings and the corresponding paintings are commonplace in Claude's *oeuvre*. An inscription on the *Liber* drawing, dated by Röthlisberger to 1637, indicates that the painting was executed for a Neapolitan client, although the precise identity of this collector remains unknown. The scholar compares our painting to Claude's *Landscape with the Judgment of Paris* of 1633 in the Buccleuch collection, as well as the c. 1635 *River landscape with Tiburtine Temple at Tivoli* (National Gallery of Victoria, Melbourne). Related drawings are in The British Museum, London, and The Barber Institute of Fine Arts, Birmingham.



PROPERTY FROM A DUTCH PRIVATE COLLECTION

55

SIMON VOUET

(PARIS 1590-1649)

Saint Catherine of Alexandria

oil on canvas

28¾ x 23¾ in. (72.8 x 59.3 cm.)

\$80,000-120,000

£58,000-87,000

€65,000-97,000

PROVENANCE:

Private collection, France, since at least 1900, from whom acquired by the present owner in 2013.

Almost certainly dating from the 1620s, when Vouet was still residing in Rome and in thrall to the example of Caravaggio, the present painting is one of three autograph variants of a portrait traditionally identified as representing Virginia da Vezzo, Vouet's wife, in the guise of Saint Catherine. Vouet married in 1626, one year before he left Rome and returned to Paris, and his wife served as his frequent model, her black curls and large, dark eyes recognizable in various of his paintings, notably *The Circumcision* of 1622, painted for the Eglise Sant'Angelo a Segno, Naples (now in the Museo di Capodimonte, Naples).

However, another portrait by Vouet that recently appeared on the Paris art market and featuring the same woman has altered the traditional identification. The painting came from the dal Pozzo collection and bears a Latin inscription on the verso of the canvas which identifies the sitter instead as Ursula da Vezzo, sister of Virginia da Vezzo and sister-in-law to Vouet: "URSULA VULGO LA CURSORA SIMON VOET QUAM DEPERIBAT PINXIT".





PROPERTY OF A PRIVATE COLLECTOR

56

GIUSEPPE MARIA CRESPI, LO SPAGNUOLO

(BOLOGNA 1665-1747)

Portrait of a knight of the Order of St Stephen, half length

oil on canvas

44¾ x 34¼ in. (113.5 x 87 cm.)

with a wax seal bearing the coat-of-arms of the Guicciardini, symbolized by three hunting horns in an escutcheon surrounded by two seated lions, and surmounted by a five-pointed crown (on the reverse)

\$100,000-150,000

£73,000-110,000

€82,000-120,000

PROVENANCE:

with Eric Turquin, Paris, 2006, where acquired by the following

with Jean-Luc Baroni, London, 2007, where acquired by the present owner.

EXHIBITED:

Florence, Uffizi Gallery, *Il fasto e la ragione: Arte del Settecento a Firenze*, 30 May 2009–30 September 2009, no. 83.

Bologna in the late 17th century was among the foremost artistic centers of continental Europe. It was from this thriving creative scene that Giuseppe Maria Crespi emerged as one of the superlative painters of his era. He began his training in the 1680s with Domenico Maria Canuti and Carlo Cignani, before travelling to Romagna and the Veneto. From there, he sent back copies of works by earlier masters to his Bolognese benefactor, Giovanni Ricci, and his reputation quickly grew. By the 1690s his patronage reached as far as the courts of Rome and Vienna, prompting his biographer, Giampietro Zanotti, to write in 1738, "*Ma qual città, qual terra d'Italia non possiede alcun'opera di questo pittore? Chi ha potuto procurar di averne l'ha fatto; tutti certamente l'hanno desiderato*" ("But which city, which region does not have a work by this painter? Those who were able to procure one, did so; certainly everyone wanted one"; G. Zanotti, *Storia dell'Accademia Clementina di Bologna*, Bologna, 1739, II, p. 62).

This commanding portrait of a gentleman in armor was dated to the penultimate years of the first decade of the 18th century by Riccardo Spinelli in his essay accompanying the 2009 exhibition at the Uffizi, Florence (*Il fasto e la ragione: Arte del Settecento a Firenze*, exhibition catalogue, Florence, 2009, p. 83). During this period, Crespi was working in Tuscany between Prato and Florence, as the guest of Ferdinando de' Medici, Grand Prince of Tuscany (1663-1713). In fact, a wax seal on the stretcher of the painting bears the coat-of-arms of the most prominent patrician families of Florence, the Counts Guicciardini, suggesting that this picture may have been commissioned by them and demonstrating without doubt that it once formed part of their collection. Furthermore, the eight-point red cross emblazoned on the breastplate identifies the knight as belonging to the Order of Saint Stephen, a sacred Military Naval Order founded in Tuscany in 1561 by Cosimo I de' Medici (1519-1574). At the end of the 17th century, only two members of the Guicciardini family were members of the Order: Piero di Angelo di Girolamo (1625-1696); and Angelo di Francesco di Angelo (1654-1698). However, the identification of the sitter with either gentleman based on the presence of the seal is problematic, and should likely be discounted, given the proposed, early 18th-century dating of this picture, and the date of death of each one.

Mira Pajes Merriman was credited with having confirmed the attribution to Crespi at the time of the exhibition in 2009. She recognized the stylistic similarity of the present work to the artist's *Portrait of a Boy*, sometimes called *The Son of General Palffy*, in the Museo Civico d'Arte Medievale e Moderna, Modena, which dates to circa 1703 (M.P. Merriman, *Giuseppe Maria Crespi*, Milan, 1980, p. 291, no. 198). In each, the pose and gaze of the sitter conveys confidence and authority, and the strong *chiaroscuro* is used to heighten the three dimensionality and increase the depth of the composition. Donatella Biagi-Maino also compared the present work to the *Portrait of a Gentleman in Armor* in a private collection, London, which dates to circa 1708, and displays a similarly monochromatic tonality and silvery treatment of the armor (D. Benati, *Figure come il naturale: il ritratto a Bologna dai Carracci al Crespi*, Bologna, 2001, pp. 115-6, no. 50).



57

JEAN-HONORÉ FRAGONARD

(GRASSE 1732-1806 PARIS)

A shepherd and herdsman seated on a rock with cows and sheep, a landscape beyond

oil on canvas

14¾ x 18½ in. (37.5 x 46 cm.)

\$120,000–180,000

£87,000–130,000

€98,000–150,000

PROVENANCE:

(Possibly) [Trouard]; his sale, Paillet, Paris, 22 February 1779, lot 83 (150 livres).

(Possibly) Victor Doat; his sale, Féral, Paris, 25 May 1883, lot 6.

Groult collection; Galerie Charpentier, Paris, 9-10 June 1953, lot 22.

Anonymous sale; Galerie Charpentier, Paris, 12 June 1956, lot 166.

Mr. Alexander Lantiez; Christie's, New York, 2 June 1988, lot 112, where acquired by the present owner.

LITERATURE:

P. Rosenberg, *Tout l'oeuvre peint de Fragonard*, Paris, 1989, p. 85, no. 125.

J.-P. Cuzin, 'Fragonard: quelques nouveautés et quelques questions', in *Mélanges en Hommage à Pierre Rosenberg, Peintures et dessins en France et en Italie XVIIe-XVIIIe siècles*, eds. A. O. Cavina and P. Rosenberg, Paris, 2001, p. 170, under note 8.

The present landscape belongs to a body of roughly 30 paintings, made over a period of ten years, in which Fragonard reproduced the manner of 17th-century Dutch landscapes, especially those of Jacob van Ruisdael. Circumstantial evidence indicates that Fragonard travelled through Holland in the mid-1760s or early 1770s, but it is clear that he painted 'Dutch'-style landscapes well before the journey, and that he had been able to see and study many of the finest examples of 17th-century northern landscape art in prominent French collections and auction rooms in Paris. While Fragonard was undoubtedly drawn to northern art by personal inclination, the popular taste for Dutch landscape surely influenced his decision to paint his own landscapes in 'le goût hollandais'.

In Fragonard's bucolic image, a shepherd and herdsman sit on a rocky outcropping, while a bull, cows and sheep rest in the sun-dappled grass beyond. Overhead, dramatically articulated low-hanging clouds surge forward from behind a hill to dominate the great expanse of blue sky. Reminiscent of Ruisdael's skies, these powerful configurations of thickly painted clouds echo the shaping of the land and silhouette of the trees with a decorative sophistication foreign to Ruisdael. The shifting play of grey shadows and warm, golden sunshine across the ground – studied from the Dutch masters – illuminates the sheep and cattle and jutting rock in pools of light. Far from a slavish imitation, Fragonard's painting is instead a highly conscious and personal interpretation of northern art, with roots in both the artist's close study of Dutch prototypes and his careful observation of nature.

Two autograph versions of Fragonard's composition are known; the other version, from the collection of Roy Chalk, was offered for sale in these rooms, 15 January 1988, lot 129. The most significant difference between the two versions is the presence in the present painting of a dark cloud in the upper center of the composition.

The close similarity between the two canvases makes distinguishing the earliest provenance of the two versions impossible to disentangle, and either could have been the painting in the Trouard sale in 1779, the earliest known reference to the subject. It was commonplace for Fragonard to repeat his most successful 'Dutch' landscape compositions: in addition to the present example, *Le Rocher* (R.129 & 130), *Pâtre Jouant de la Flûte* (R.135 & 136), *Le Tertre* (R.147 & 148) and *Paysage avec Jeune Homme* (R.144 and a recently discovered canvas sold Christie's, Paris, 20 June 2007, lot 59), are each known today in two autograph versions.



58

ALEXANDRE-FRANÇOIS DESPORTES

(CHAMPIGNEULE 1661-1743 PARIS)

English and French partridge, a covey of quail and an ornamental pheasant disturbed by a fox, on a riverbank

signed and dated 'Desportes. / 1711.' (lower right)

oil on canvas

38½ x 51½ in. (97.8 x 129.7 cm.)

\$150,000–250,000

£110,000–180,000

€130,000–200,000

PROVENANCE:

Professor Thomas Bodkin (1887-1961), Dublin, by 1925; his sale, Sotheby's, London, 11 November 1959, lot 30, where acquired for £680 by the following with Old Masters Galleries, London.
Anonymous sale; Christie's, New York, 6 April 2006, lot 74.
with Arader Galleries, New York, where acquired by the present owner on 30 November 2006.

EXHIBITED:

Paris, Musée du Petit Palais, *Le Paysage français de Poussin à Corot*, May-June 1925, no. 91.

LITERATURE:

G. de Lastic, *Catalogue raisonné de l'oeuvre peint et dessiné de François Desportes*, unpublished thesis, L'Ecole de Louvre, 1969, no. 461.
P. Jacky, 'Alexandre-François Desportes (1661-1743): quatre dessus-de-porte provenant du château de Bercy entrent à Chambord', *Revue du Louvre*, 1996, p. 64, no. 3.
P. Jacky, *François Desportes (1661-1743)*, doctoral dissertation, Université de Paris-Sorbonne Paris 4, 1999, IV, p. 622.
P. Jacky and G. de Lastic, *Desportes: Catalogue raisonné*, Saint-Rémy-en-l'Eau, 2010, p. 130, no. P 514, illustrated.

Alexandre-François Desportes began his career in Paris in the studio of the elderly Flemish artist, Nicasius Bernaerts (1620–78), himself a former pupil of the renowned 17th-century still-life painter, Frans Snyders (1579-1657), and an *animalier* at the Gobelins. While their collaboration was to be short-lived, the older artist instilled in the young Desportes what would become a lifelong fascination with animal subjects and Flemish realism.

This impressive animal painting demonstrates the artist's witty and exact observation of nature. The fox, who stares hungrily down from the knoll, has surprised the birds below, one of which, conscious of the danger, flees towards the pond that frames the composition to the right. Exquisitely described fur and plumage bristle and catch the light. Bernaerts had encouraged his young protégé to draw directly from nature and, indeed, Desportes is known to have made a great many studies of animals, birds and flowers from the life, of which more than 600 pencil drawings and oil sketches survive. It is likely that both fox and birds would have studied from life, although no related preparatory sketches are known. Instead, several of the birds depicted here are found in an oil study that Desportes executed after this painting as a record (see P. Jacky and G. de Lastic, *op. cit.*, p. 131, no. P 516, illustrated). Around this period, he also painted a similar, simplified composition, which was formerly in the de Merval collection and is currently untraced (see *op. cit.*, p. 132, no. P 519).

In 1699, Desportes was received into the Académie Royale as an animal painter, and shortly thereafter won the first of many royal commissions that were to span the next forty-three years: a group of five pictures for Louis XIV's Ménagerie at Versailles. Two years later, the King commissioned for the château of Marly six portraits of his favorite hunting dogs, which were reputedly so life-like that he could identify each dog by name. Desportes continued to work for Louis XV as painter to the Royal Hunt and exhibited frequently at the Salon until 1742.

Desportes' paintings brought him considerable critical and commercial success, and by the beginning of the 1710s, his artistic reputation had reached beyond the confines of France and into England. He received several commissions from members of the English nobility, among them, James, 1st Earl Stanhope (1673–1721), whose request for four-still lifes was the motivating force behind Desportes' six-month sojourn in England in 1712. His short stint in the British Isles proved a prime opportunity to secure further work, as well as to market a selection of preexisting paintings that he had brought with him. Given the date of the present picture, as well as its early 20th-century British provenance, it is likely to have been among them.



SIR THOMAS LAWRENCE, P.R.A. (BRISTOL 1769-1830 LONDON)

Head study of a lady

oil on canvas

16% x 11½ in. (41.5 x 29.2 cm.)

\$200,000–300,000

£150,000–220,000

€170,000–240,000

PROVENANCE:

Eliot Hodgkin (1905-1987) and Maria Clara "Mimi" Henderson Hodgkin, London, by whom acquired in Paris in 1957; Christie's, London, 7 December 2007, lot 243, where acquired by the present owner.

EXHIBITED:

London, Royal Academy of Arts, *Sir Thomas Lawrence, P.R.A.: 1769 – 1830*, 28 October–31 December 1961, no. 57.

London, Hazlitt, Gooden & Fox, *Eliot Hodgkin: Painter & Collector*, 14 March–10 April 1990, no. 99.

LITERATURE:

K. Garlick, 'A Catalogue of the Paintings, Drawings and Pastels of Sir Thomas Lawrence', *The Walpole Society*, XXXIX, London, 1964, p. 207.

K. Garlick, *Sir Thomas Lawrence*, London, 1989, p. 292, no. 873, illustrated.

This delightful and compelling head study was dated by Kenneth Garlick to *circa* 1795. By that time, Lawrence, not yet thirty, had already established himself as the leading portraitist in Georgian London. He had moved there in 1787, aged 18, and his precocious talent was soon recognized. Until then, Lawrence had worked predominantly as a portraitist in pastel, but from the moment of his arrival in London, he turned his attention almost exclusively to painting in oil, which he mastered with extraordinary speed. In a letter to his mother dated 1788 he displayed full confidence in his abilities in the medium, commenting that "excepting Sir Joshua, for the painting of a head, I would risk my reputation with any painter in London". Lawrence first exhibited at the Royal Academy in 1788. Soon after, in September 1789, he received a summons to paint Queen Charlotte at Windsor Castle: an unprecedented commission for a twenty-year-old. The Royal Academy exhibition of 1790, in which he exhibited not only his remarkable full-length portrait of the queen (London, National Gallery, inv. NG4257), but also his celebrated full-length portrait of Elizabeth Farren (New York, Metropolitan Museum of Art, inv. 50.135.5), was to seal his reputation, and cement his position as the natural heir to Sir Joshua Reynolds. Lawrence was elected an Associate of the Royal Academy in 1791 and, on Reynolds' death a year later, he succeeded him as Painter to the Dilettanti Society, and was also appointed Painter-in-Ordinary to the King. His prodigious artistic ability was fully recognised with his election as a full member of the Royal Academy in 1794, at the youngest permitted age of twenty-five.

Lawrence's emergence represented a new dawn in British portraiture. The nature of his artistic vision was profoundly different to that of Reynolds, and very much the product of what Sir Michael Levey described as his "own highly charged genius". This contrast was apparent at the Royal Academy exhibition of 1790, where Lawrence's full-lengths of Queen Charlotte and Elizabeth Farren, which so astonished the London art world, could be compared directly with Sir Joshua's full-length of *Mrs. Billington as Saint Cecilia*. As Kenneth Garlick commented, Reynolds' portrait of Lady Billington was "the traditional, academic rendering, the assertion by Reynolds of his learning and his wisdom at the end of his career", while Lawrence's portraits represented "a confident statement by a young man just beginning, something new, less learned, less well-bred, perhaps just slightly brash, but amazingly clever" (*op. cit.*, p. 16).

This enigmatic oil sketch is the product of Lawrence's consummate technical prowess and inventiveness. Though the identity of the sitter remains a mystery, her fresh, vivid

features are idiosyncratic and fully resolved. By contrast her hair and jauntily-angled hat have been rapidly and loosely sketched with breath-taking bravura, and were, it would seem, never intended to be taken further. The halo of scattered daubs around her head are color samples for the sitter's flesh tones, and afford a rare insight into the artist's working practice. Lawrence's intention was always to capture the expression rather than slavishly copy the sitter's features and, to this end, he required his sitter's to be animated rather than in repose. He maintained "that the picture, whatever it is, be first accurately drawn on the canvas" (in a letter of *circa* 1790 to Lord Malden; see M. Levey, *Sir Thomas Lawrence*, New Haven & London 2005, pp. 2 and 320, note 6) and rarely produced preliminary drawings, which lent his work its characteristically vivid, bravura style. However, he was a self-confessed perfectionist and a "slave of the picture I am painting" (D.E. Williams, *The life and correspondence of Sir Thomas Lawrence, Kt*, London, 1831, II, p.52), frequently abandoning his portrait heads unfinished, floating, as here, in the midst of a blank canvas. As he informed a patron in 1813 "Few but artists are acquainted with the difficulties of making up a picture after what is usually considered the most arduous part is finished" (M. Hardie, 'Sittings at Sir Thomas Lawrence's: The Curious History of a Picture', *Magazine of Art*, II, 1904, p. 268). Indeed, when Lawrence died in 1830, he left some 200 unfinished portraits.

Lawrence's career was dogged by imputations of improper behaviour towards his female sitters, and his female portraits frequently received criticism in his own lifetime for their perceived eroticism and immorality. In an article on the portraitist Thomas Phillips, published a month after Lawrence's death, an anonymous poet - possibly Samuel Rogers - jested, "If I wanted my mistress painted I would go to Lawrence; if my wife, I would go to Phillips." Likewise, Fanny Kemble, who sat to Lawrence, wrote, "His sentimentality was of a particularly mischievous order, as it not only induced women to fall in love with him, but enabled him to persuade himself that he was in love with them, and, apparently, with more than one at a time."

In this portrait of an unknown woman there is an expression of implied intimacy. The sitter reciprocates the viewer's gaze and cocks her head in a gesture of once charming and suggestive. The quick flicks and daubs of his paintbrush communicate the immediacy of the documented moment, and twin highlights glint in the sitter's eyes, infusing the picture with life and sensibility, while also suggesting the intimacy of the encounter between sitter and artist.



60

LOUIS GAUFFIER

(POITIERS 1762-1801 LIVORNO)

Portrait of Ferdinando Nerli (1770-1829) seated in an interior, full-length

signed and dated 'L. Gauffier / Flor.ce 1798.' (lower left)

oil on canvas, unlined, in its original frame

26½ x 20⅞ in. (67.3 x 51.1 cm.)

\$80,000–120,000

£58,000–87,000

€65,000–97,000

PROVENANCE:

By descent in the family of the sitter, until *circa* 1920.

Private collection, Switzerland, until 1973.

Private collection, New York.

Louis Gauffier received his training at the Académie Royale under the history painter Hugues Taraval, earning the Prix de Rome in 1784 for his *Christ and the Woman of Canaan*, now in the École nationale supérieure des beaux-arts, Paris. Gauffier spent the years 1785-89 in Rome, at which point he returned to Paris. The upheaval of the French Revolution forced his return to Italy in 1793, with the artist settling in Florence. Shortly thereafter, Gauffier abandoned historical subjects in favor of portraiture in order to make ends meet. His sensitive and meticulously worked portraits were particularly popular with visiting French military personnel, Grand Tourists, and the local Florentine nobility.

The sitter, Ferdinando di Jacopo Nerli was a descendant of one of Florence's oldest and most distinguished families, counting among his ancestors three Gonfalonieri and two cardinals. He successively served as Chamberlain at the courts of Louis I (1801-1803) and his son Charles Louis (1803-1807), Kings of Etruria, as well as at that of Ferdinand III following his restoration as Grand Duke of Tuscany in 1814. In 1803 Nerli married Giulia Strozzi di Bagnolo, daughter of the Prince of Firmano, with whom he had four surviving children.

As is typical of the artist, Gauffier first developed the composition in a small oil sketch (fig. 1; Château de Versailles, Versailles) before translating it to a larger canvas. It would seem that the painting and frame have never been separated, as printed French text, a section of which at upper right bears the date '1791', continues seamlessly across the backs of both the stretcher and frame (fig. 2).



Fig. 1 Louis Gauffier, *Ferdinando, Comte Merli*, Château de Versailles, Versailles / L'Agence Photo/ Art Resource



Fig. 2 Reverse of the present lot



L. Goussier
Nov. 1798

61

GUILLAUME LETHIÈRE

(SAINTE-ANNE, GUADELOUPE 1760-1832 PARIS)

Brutus condemning his sons to death

oil on canvas, unlined
23¾ x 39 in. (59.4 x 99.1 cm.)

PROVENANCE:

Raymond collection, 1801.
Private collection, Paris, from whom acquired by the present owner.

EXHIBITED:

Paris, Salon, 1795, no. 353.
Paris, Salon, 1801, no. 229.
Point-à-Pitre, Centre des Arts et de la Culture, *Guillaume Guillon Lethière: Peintre d'histoire: 1760-1832*, 11-23 December 1991, no. 10.
Vizille, Musée de la Révolution Française, *La Fondation de la République*, 1 October-20 December 1992.
Vizille, Musée de la Révolution Française, *Lucius Junius Brutus: L'Antiquité et la Révolution française*, 28 June-23 September 1996.

LITERATURE:

A. Lecoy de la Marche, 'L'Académie de France à Rome d'après la correspondance de ses directeurs', *G.B.A.*, November 1872, p. 416.
A. de Montaiglon and J. Guiffrey, *Correspondence des directeurs de l'Académie de France à Rome*, IX, Paris, 1889, p. 387.
J. Lacambre, in *Le néoclassicisme français, dessins des musées de Province*, exhibition catalogue, Paris, 1974, pp. 93-4, under no. 93.
J.P. Marandel, in *French oil sketches and the academic tradition*, exhibition catalogue, 1994, pp. 109-10, under no. 82.
P. Bordes, 'La mort de Brutus' de Pierre-Narcisse Guérin, *Vizille*, 1996, pp. 37, 96, no. 26, fig. 31.

GUILLAUME LETHIÈRE

(SAINTE-ANNE, GUADELOUPE 1760-1832 PARIS)

Brutus condemning his sons to death

Black chalk, brush with brown and gray washes
14 x 24 ½ in. (35.9 x 62 cm.)

PIERRE CHARLES COQUERET

(PARIS 1761-1832)

AFTER GUILLAUME LETHIÈRE

Brutus condemning his sons to death

Stipple engraving, 1800, on laid paper, published by Gamble and Coipel, Paris.
Several splits and other defects in the margins, the image in generally good condition, partially laid down at the sheet edges.
Image 22 ½ x 38 ¾ in. (57 x 98.4 cm.)
Sheet 27 x 42 ½ in. (68.6 x 108 cm.) (three items)

\$200,000–250,000

£150,000–180,000

€170,000–200,000







Lucius Junius Brutus, who led a revolt to overthrow the last king of Rome and establish the Roman Republic in 509 B.C., was celebrated by Voltaire and other Enlightenment *philosophes* and established as a foundational hero of the French Revolution. A revival of Voltaire's play, *Brutus*, in Paris in November 1790, performed sixteen months after the fall of the Bastille and fourteen months after the first public exhibition of Jacques-Louis David's masterpiece, *The Lictors Bring to Brutus the Bodies of his Sons* (1789), led to deafening shouts and fistfights on opening night between ardent Royalists and inspired Republicans, who could not help but recognize the contemporary political implications of Brutus' cry, "Gods! Give us death rather than slavery!"

Lucius Junius Brutus (d. 509 B.C.), who lived 500 years before Julius Caesar's notorious assassin, founded the Roman Republic in 508 B.C.; his first act as Consul, according to Livy, was to gather the citizenry to swear a sacred oath to never again allow any man to be king over the people of Rome. During his consulship, the royal family made an attempt to regain the throne through subversion and conspiracy. Among the conspirators were brothers of Brutus' wife Vitellia, and Brutus' two sons, Titus Junius Brutus and Tiberius Junius Brutus. The plot was discovered and the consuls determined to punish the traitors with death. Brutus was obliged to order and witness his sons' execution, and his stoic acceptance of his fate, and concomitant devotion to the Republic above concerns for his family or personal happiness, became the central tenets of his legend.

Jacques-Louis David began discussing plans for his great painting as early as 1787, and preliminary drawings for it survive from that year. Remarkably, the neoclassical history painter Guillaume Lethière, a young follower of David who was living as a student at the French Academy in Rome at the time, completed the present painting - a small but remarkably accomplished, powerful and even savage rendering of the stoic subject - a full year before David finished his version.

Lethière's biography is little short of remarkable. He was born on the island of Guadeloupe, the illegitimate son of a white government official and a freed black slave. Although his real name was Guillon, as the third child of the family he called himself Letiers, Lethiers and finally, from 1799, when officially recognized by his father, Lethière. While accompanying his father to France in 1774, he entered the studio of Jean-Baptiste Descamps at the Academy in Rouen, where he won a prize for drawing in 1776. The following year he moved to Paris and enrolled at the Académie Royale, studying under Gabriel-François Doyen and winning a first-class medal in July 1782. He competed for the Prix de Rome in 1784 and again the following year, by which time the influence of Pierre Peyron and David had superseded that of his teachers, and he embraced a full-throated neoclassicism. The critic Chaussard wrote that "although M. Le Thiers had begun as a pupil of M. Doyen, the School of David claimed him. Messieurs Le Thiers and [Jean-Germain] Drouais were the first who walked with honor along the path opened by this great master" (1806). He lost the Prix again in 1786, but gained the attention of the Comte de Montmorin, a diplomat and friend of Louis XVI, who persuaded the Académie that Lethière was worthy of a Roman pension; he arrived in Rome shortly thereafter.

Lethière executed the present painting in Rome and sent it back to Paris shortly afterward. A letter from Ménageot, the Director of the French Academy in Rome, dated 24 September 1788, praised the sketch for its beauty and expressiveness, but it is unclear how widely it would have been seen before it appeared in the Paris Salon of 1795 (no. 353) and again in the Salon of 1801 (no. 229). In both Salon exhibitions, the painting was criticized for the brutality with which the severed head of one of Brutus' sons is held aloft by the executioner before the milling crowd. David would avoid this charge by choosing to depict the quiet moments after the executions, when the bodies of his sons are returned to Brutus; the critic Von Halem, having visited David's studio in 1790, commented that "Lethière...showed the bloody head of one son. But one flees before blood and one suffers the double fear that the blood of the second son will be shed.... David has made the best choice. He has opted for the moment which follows the execution, and yet he has spared us the horrible sight of the place of execution." It might be argued that in 1788, a year before the Revolution, Lethière portrayed a scene that was too violent for its time and that its implicit moral message was confused with an apology for political assassination, as J. Patrice Marandel has commented, while by 1795, after the bloodbath of the terror, the image was too emotionally charged and repulsive to many visitors. Several large compositional drawings by the artist in wash and ink are known for the painting, including a sheet in the Musée de Château-Gontier (measuring 60.2 x 90 cm.), which may have served as the model for the engraving by Coqueret, published in November 1794. (An impression of Coqueret's print, and a small compositional study by Lethière for the painting, are being sold as part of the present lot).

In 1791, Lethière returned to Paris and opened a teaching studio in competition to that of David. In 1801, he travelled to Spain as artistic advisor to Lucien Bonaparte, who embarked on an affair with Lethière's wife, fathering her illegitimate son. Returning to Paris, the artist became embroiled in a fight with a group of soldiers, one of whom he killed, prompting the government to forcibly close his studio. Driven out of Paris, Lethière and his family roamed Europe until 1807, when, through the influence of Lucien Bonaparte, the artist was appointed Director of the French Academy in Rome. Ingres was one of his *pensionnaires*, and the young artist produced a series of splendidly sympathetic portrait drawings of Lethière and all the members of his family. Removed from his post with the Restoration, Lethière reopened his studio in Paris. He was elected to the Institut in 1818 and was awarded the Legion d'honneur.

While in Rome in 1811, Lethière painted a large, variant version of the *Brutus*, using the present painting as the basis for the composition, exhibiting it at the Paris Salon of 1812 and in London in 1817. It was intended as the first painting in an ambitious series of four pictures set in the greatest eras of ancient Rome; ultimately, only *Brutus Condemning his Sons to Death* (fig. 1), and *The Death of Virginia* (both, Louvre, Paris) were completed. A committed, life-long revolutionary, whose interest in politics never waned, in 1822, Lethière painted an allegory to celebrate the independence of Haiti, *The Oath of the Ancestors* (Cathedral, Port-au-Prince, Haiti), in which the generals Alexandre Pétion and Jean-Jacques Dessalines are shown swearing the oath of the union that led to the nation's freedom.



Fig. 1 Guillaume Lethiere, *Brutus condemning his son to death*, Louvre, Paris © RMN-Grand Palais / Art Resource, NY



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offered with this lot



offered with this lot

PROPERTY FROM AN IMPORTANT EUROPEAN PRIVATE COLLECTION

62

FRANCESCO GUARDI

(VENICE 1712-1793)

The Island of San Giorgio Maggiore, Venice, with the Punta della Giudecca

oil on canvas

16¼ x 20¼ in. (41.3 x 51.3 cm.)

\$1,200,000–1,600,000

£870,000–1,200,000

€980,000–1,300,000

PROVENANCE:

(Possibly) Sceriman collection, Venice.

(Probably) Conte Lodovico Miari de Cumani (b. 1872), Venice.

with Agnew's, London, from whom acquired by

Mr and Mrs. Edward W. Carter, Los Angeles, California, from whom acquired by the following

with Agnew's, London, 1983, from whom acquired by

Jaime Ortiz-Patiño; Sotheby's, New York, 22 May 1992, lot 44.

Private collection, Switzerland.

with Noortman, London, from whom acquired by the present owners.

EXHIBITED:

Paris, Galerie Cailleux, *Tiepolo et Guardi*, 1952, no. 71.

London, Agnew's, *Venetian Eighteenth Century Painting*, 5 June-19 July 1985, no. 9.

Venice, Fondazione Giorgio Cini, *Francesco Guardi: Vedute, Capricci, Feste*, 28

August-21 November 1993, no. 42.

LITERATURE:

G.A. Simonson, *Francesco Guardi*, London, 1904, p. 97, no. 252.

R. Pallucchini, 'Tiepolo e Guardi alla Galleria Cailleux di Parigi', *Arte Veneta*, 1952, p. 231.

A. Morassi, *Guardi*, Venice, 1973 and 1984, I, p. 391, no. 425, pl. XLIV (detail); II, fig. 450.

L. Rossi Bortolatto, *L'opera completa di Francesco Guardi*, Milan, 1974, p. 104, no. 247.









Fig. 1 Francesco Guardi, *San Giorgio Maggiore, Venice* / Leeds Museums and Art Galleries (Temple Newsam House) UK / Bridgeman Images

This exquisite painting represents one of Francesco Guardi's most successful compositions, a view to which he returned repeatedly throughout the course of his career, making minor variations to each (fig. 1). Antonio Morassi, author of the artist's 1973 and 1984 monographs, considered this to be among Guardi's mature works, describing it as "*di qualità eccellente*" ("of excellent quality"; *loc. cit.*)

The precise chronology of Guardi's mature works is not easily defined, but this canvas likely dates to the second half of the 1770s. The composition is dominated by the Isola di San Giorgio Maggiore, with the west façade (1602-10) of the great church of that saint, built to the design of Andrea Palladio from 1565 onwards. On the right is the eastern extremity of the Isola della Giudecca with the campanile of the church and convent of San Giovanni Battista, which was suppressed in 1767 but not demolished until the beginning of the nineteenth century.

The lyrical, scintillating light, so characteristic of the artist's late maturity and routinely eulogized, is manifest throughout the canvas. In her 1993 exhibition catalogue, Marina Magrini was inspired to write "*La ripresa oggettiva viene vivificata da un'intensa vibrazione atmosferica raggiungendo un momento di profonda emozione poetica*" ("The view itself is brought to life by an intense atmospheric shimmer, achieving a moment of deep poetry"; M. Magrini, *Francesco Guardi: Vedute, Capricci, Feste*, exhibition catalogue, Venice, 1993, p. 130, no. 42). Guardi often varied his light source, and therefore the implied time of day at which a particular view was captured. Unusually for the artist, however, of the nineteen pictures of San Giorgio listed by Morassi from the same angle (i.e. from the Piazzetta or the Bacino di San Marco; *op. cit.*, nos. 322 and 418-35), all show this by afternoon sunlight, so that the shadows give relief to the façade, an effect that the architect himself must have intended. While the angle of the light in his views of San Giorgio hardly changes, the field of Guardi's compositions varies considerably. Thus, while the early picture at Glasgow dating to the mid-1760s shows even less of the Giudecca than this picture, the large canvas at Waddesdon of the same decade (Morassi, *op. cit.*, no. 422 and 419 respectively) extends further to the right to include not only the church of the Zitelle on the Giudecca, but also the Dogana and the church of Santa Maria della Salute. Magrini compares the present picture with one of the two variations of the subject in the Wallace Collection (fig. 2). As in many of the artist's other variants of the subject Guardi follows the Waddesdon and Glasgow canvases in using the masts and sails of vessels moored along the Molo (their mooring ropes carefully indicated in the foreground) to frame his composition at left and right. The central gondola is a motif introduced in many of the variants, appearing at the same slightly diagonal angle in both the Wallace Collection pictures (Morassi, *op. cit.*, nos. 429 and 432) as well as in others, at Toledo and from the Schäffer Collection, Zurich (Morassi, *op. cit.*, nos. 428 and 431). What distinguishes this work from the aforementioned examples is the boats in the distance, which are less prominent, lending the picture an exceptionally compelling sense of space. Guardi, among view painters, was rare in his ability to return to familiar subjects without losing any of his spontaneity. Indeed, one senses that the inspired minimalism of the present picture is in part due to the fact that he was returning to a subject previously explored.



Fig. 2 Francesco Guardi, *Santa Maria della Salute and the Dogana, Venice* / Wallace Collection, London, UK / Bridgeman Images



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

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JOSEPH MALLORD WILLIAM TURNER, R.A.

(LONDON 1775-1851)

Harewood Castle from the south east

oil on paper, laid down on canvas

17 $\frac{3}{8}$ x 23 $\frac{3}{8}$ in. (44 x 60 cm.)

\$400,000-600,000

£290,000-430,000

€330,000-490,000

PROVENANCE:

(Possibly) commissioned from the artist by William Blake, Portland Place, with A. Myers & Son, by 1874.

Francis Beresford Wright (1837-1911), Aldercar Hall, Derbyshire, by 1879, and by descent.

Anonymous sale; Phillips, London, 7 June 1988, lot 16, as 'Circle of Joseph Mallord William Turner' (£60,000 to the following).

with Leger Galleries, London.

Anonymous sale; Sotheby's, London, 23 November 2006, lot 102.

Private collection, from whom acquired by the present owner.

EXHIBITED:

Nottingham Castle Museum, *Midland Counties Art Exhibition*, 1879, no. 52 (lent by F.B. Wright).

London, Leger Galleries, *British Painting*, May 1989, no. 29.

Leger Galleries, *Northern Antiques Fair*, 1993.

London, Tate Gallery, *Turner in the North of England 1797*, 22 October 1996-9 February 1997, no. 25.

LITERATURE:

D. Hill, *Harewood Masterpieces: English Watercolours and Drawings*, Harewood House Trust, 1995, p. 61, footnote 46.

D. Hill, *Turner in the North*, New Haven, 1996, p. 203, footnote 42.



Fig. 1 J.M.W. Turner, R.A., *Harewood Castle from the South East*, pencil study, Tate, London



This beautifully-observed rendering of the romantic, ivy-clad ruins of Harewood Castle, shown from the South East, towering over the expansive Wharfe valley, is a rare, early work in oil by Turner. It was likely executed following a highly productive and formative tour of the North of England in the summer of 1797. David Hill, in his catalogue *Turner in the North*, which accompanied an exhibition at Tate Gallery, London, and Harewood House, Yorkshire (October 1996 - June 1997), heralds this as a turning point in Turner's early career, marking the 'origin of his success' (Hill, *op. cit.*, 1996, p. 1), when Turner transformed himself from a mere architectural draughtsman into a serious and innovative landscape painter.

Harewood House and Castle, situated between Leeds and Harrogate, almost certainly provided the main impetus for Turner's tour of the North in the summer of 1797, since Edward, Viscount Lascelles (1764-1814), son of the 1st Earl of Harewood, had invited Turner to Yorkshire to make a series of views of the House, Castle and grounds, presenting an excellent opportunity to explore the surrounding region. Hill estimated that Turner must have covered roughly 1,000 miles over the course of eight weeks. Two large, leather-bound sketchbooks in the Turner Bequest at Tate Britain, containing nearly 200 drawings, are testament to his boundless energy, extraordinary productivity and eagerness to record the ever-changing landscapes, and important architectural landmarks of Derbyshire, Yorkshire, Durham, Northumberland, Tweeddale, Lincolnshire, Northamptonshire, Lancashire and beyond. The sketchbooks feature meticulous drawings of Kirkstall Abbey, Ripon Cathedral, Fountains Abbey, Melrose Abbey and Durham.

Edward Lascelles was a person of 'very keen artistic sensibilities and interests' (T. Borenius, *Catalogue of the Pictures and Drawings at Harewood House and elsewhere in the Collection of the Earl of Harewood*, Oxford, 1936, p. v). Indeed, John Hoppner, who visited Harewood in the autumn of 1795, told the diarist Joseph Farington that: 'young Mr. Lascelles ... has a taste for the arts & has practised a little' (*The Farington Diary*, James Greig ed., 1922, I, p. 265). Lascelles championed many young, up-and-coming *avant-garde* artists, including Thomas Girtin, John Varley and John Sell Cotman. He may have been introduced to Turner by Viscount Malden, later Earl of Essex, of Cassiobury Park near Watford. Lascelles was a frequent visitor to Cassiobury and would no doubt have seen the early work of both Turner and Girtin that his friend had commissioned.

Following his tour, Turner executed a series of six large watercolours (approx. 50 x 60 cm.) for Edward Lascelles, comprising four views of Harewood House and two of the 14th Century Castle ruins nearby. He was paid 10 guineas for each of the watercolours, which were delivered in two batches, the first two in November 1797 and the remaining four in March 1798. In addition to the series of Harewood views, Lascelles bought from Turner works depicting Kirkstall Abbey, Yorkshire and Norham Castle on the Tweed, as well as two spectacular watercolours following the artist's election as Royal Academician in 1802, of Lake Geneva and Pembroke Castle, the latter of which was exhibited at the Royal Academy in 1806. Lascelles' patronage of Turner thus lasted the course of a decade, during which time the artist rose from comparative obscurity to become one of the most highly acclaimed artistic figures of the early nineteenth century.

Turner's *North of England* sketchbook contains eight pencil sketches of the Castle ruins from inside and out, and from different angles and distances, including one from the South East (fig. 1; London, Tate, *North of England sketchbook*, TB XXXIV 67), as it appears in this oil. A large finished watercolour of the Castle from this same angle was given by the 4th Earl to his sister, Lady Louisa, in 1858 and descended in a private collection; a smaller watercolour of the composition was commissioned from Turner by a Mr. Kirshaw, and is also now in a private collection.

The smaller watercolour and the present oil follow the on-the-spot pencil sketch more faithfully than the large finished watercolour, in their inclusion of two ponies and the precise rendering of the expansive Wharfe valley beyond; it is possible in both to trace the course of the river from the bridge at the right, past the mill and weir until it disappears at the foot of the moors above Farnley in the distance. In the large watercolour, the ponies are omitted and replaced with two figures of an artist (possibly Turner himself) and his companion (perhaps Girtin or Lascelles?), and the distant horizon is enhanced with rich blue tones, adding to the overall atmosphere of the piece.

Assuming the small watercolour was executed first, David Hill thought it unlikely that: 'Turner himself would have repeated the composition so closely' in oil (*op. cit.*, 1995, p. 61, note 46; *op. cit.*, 1996, p. 203, note 42). This would suggest that the oil was somehow derived from the smaller watercolour, since the sketch remained with Turner until his death, when it was bequeathed to Tate with the rest of the sketchbook, which remained largely unseen until it was catalogued by A.J. Finberg in the early 20th Century. However, Turner did in fact repeat subjects with only slight modifications between versions at precisely this date, for example his images of Norham Castle, Conway Castle and Dunstanburgh Castle (see M. Butlin, 'Replicas and Variants', in *The Oxford Companion to J.M.W. Turner*, 2001, pp. 257-8). Turner also met the demand from individual patrons for replicas based on his exhibited works.

On closer examination, there are a number of subtle differences between the smaller watercolour and the oil. While the overall shape and spread of the clouds is broadly similar, there are slight variations, especially on the right, where the precise form and mass of the clouds is more precisely defined in the oil. In addition, the ivy is not as sprawling in the oil as in the watercolour, where it extends above the horses' heads. It is also worth noting that the sheep included in this oil also featured in the pencil sketch, but not in either of the watercolours of the scene. The way in which the trees are described in the present painting recalls studies Turner made in a notebook in which he copied his hero, the Welsh landscape painter, Richard Wilson (London, Tate, TB XXXVII 100-101). The same notebook, which was used around 1796-7, features a study of an earthy slope beside a road (TB XXXVII 62-3), which resembles the way the colours are built up in the foreground of this oil. Further comparison with the range of colours used here can be made with the oil sketches Turner made on paper while at Knockholt in 1799 (Cambridge, Fitzwilliam Museum). These are especially interesting since they show that Turner worked on a variety of different supports – paper, board, wood, as well as canvas – during this crucial period of experimentation and development. The same underlying pink ground that emerges in the sky and in the ruins in this oil of Harewood Castle was also employed by Turner in his paintings of Dunstanburgh Castle (Melbourne, National Gallery of Victoria) and *Morning amongst the Coniston Falls, Cumberland* (London, Tate), which were both exhibited in 1798. The looser handling of the foreground is also noteworthy, as it can be seen as a reaction to contemporary criticisms that Turner's work was too laboured in comparison to that of his friend's, Thomas Girtin.

Regarding the early provenance of the oil, in addition to the smaller-sized watercolour developed from the pencil sketch for Mr. Kirshaw, a second commission for a worked up piece after the sketch was received from a William Blake of Portland Place, not the celebrated painter-poet, but rather one of Turner's pupils, which may relate to this oil. Turner evidently showed his sketchbook to prospective patrons and then annotated it with the resulting commissions: Mr. Kirshaw's name is recorded in a list on the cover of the sketchbook; while Mr. Blake's name is inscribed on the back of the actual sheet containing the drawing of Harewood Castle from the South East. Blake also commissioned views of Dolbadern and Conway Castles following Turner's 1798 tour of Northern Wales, and it is possible that all three commissions were received at the same time, i.e. in the autumn of 1798. Furthermore, it is interesting to note that the present oil was misidentified as a view of Norham Castle for much of its existence, and an anecdote (passed down to J.L. Roget from the engraver John Pye) suggests that Blake had considered acquiring a version of the perennially popular view of Norham Castle. According to the narrative, Blake was shown the finished work and told by the 22 year old Turner that someone else had offered four guineas above the price originally agreed for it. On hearing this, Blake put his claims on the picture to one side, thus calling Turner's bluff. It is not known precisely which picture this tale relates to, but it is just possible that it could be associated with the present oil.

The 1989 Leger catalogue entry recorded that Lady Louisa (who was given the larger watercolour of Harewood Castle by her brother, the 4th Earl) had seen and recognised the oil as something she had known as a child when it resurfaced at the gallery of A. Meyers in 1874. It is therefore possible that it subsequently entered the Harewood collection, at some point in the 19th century.

We are grateful to Ian Warrell for his assistance with this catalogue entry.



A FRENCH TRÉSOR NATIONAL RE-DISCOVERED

64

A PAIR OF LATE-GOTHIC ALABASTER FIGURES DEPICTING SAINT JOSEPH AND A DONOR (JOSEPH MARLE?) AND MELCHIOR

FLEMISH, 1517

With traces of gilding and polychromy

| | |
|----------------------|------------------|
| 24¾ in. (63 cm) high | (2) |
| \$300,000–500,000 | £220,000–360,000 |
| | €250,000–410,000 |

PROVENANCE:

From the Altar of la Manne of Arras Cathedral.
Private Collection, France

LITERATURE:

S. Charton-Le Clech, *Chancellerie et culture au XVIe siècle (Les notaires et secrétaires du roi de 1515 à 1547)*, Toulouse, 1993.
A. N. Didron, *Annales Archéologiques*, Paris, 1844-1881.
J. Hall, *Dictionary of subjects and symbols in art*, London, 1974, p. 177.
W. Kloppmann, *Competing English, Spanish, and French alabaster trade in Europe over five centuries as evidenced by isotope fingerprinting*, Salt Lake City, 2017.
P. Y. Le Pogam, *Les premiers retables, XIe - début du XVIe siècle*, Paris, 2009, p. 18.
H. Loriguet, *Le trésor de Notre-Dame d'Arras*, Arras, 1892.
C. Prigent, *Les sculptures anglaises d'albâtre*, Paris, 1998, p. 17.
A. Terninck, *Essai historique et monographique sur l'ancienne cathédrale d'Arras, avec planches*, Paris, 1853, p. 46.





NOTRE-DAME-EN-CITÉ, THE CATHEDRAL AT ARRAS: A SACRED LOCATION WITH A TUMULTUOUS HISTORY

Arras, once one of the largest Gothic cathedrals in the North of France – its vast dimensions measured 120 meters long and 39 meters wide – was built largely during the 12th and 13th centuries (Loriquet, *op. cit.*). However, it was not only the size of the cathedral that was so impressive, but also significant were the twelve chapels – an unusually large number – dedicated to local saints such as Saint Vaast, Saint Nicolas, Saint Etienne, Saint Barbara or biblical episodes such as the Visitation of the Virgin. For seven hundred years, the cathedral represented the political might and material wealth of the church in this border region. And, while it was a triumph of architectural engineering and art, history has been especially vicious to the cathedral. The loss of the cathedral makes the survival of these two figures all the more poignant and remarkable. The rediscovery of the Arras figures are reminders of a rich and complex moment in the North – now vanished – yet these figures remain as evidence of its sophisticated and powerful past.

It appears that the location of the Notre-Dame-en-Cité cathedral has always been a place dedicated to worship as there are remains from both druidical gatherings from the time of the Gauls as well as a temple dedicated to Jupiter under the Romans. In the 4th century, with the spread of Catholicism, Arras became an episcopal center with Saint Diogenes named as the first priest and a church dedicated to the Virgin was constructed. However, in 390, the young cathedral was destroyed by fighting. Under King Clovis, Saint Vaast rebuilt the cathedral in, most likely as no records survive, the Greco-Roman style. In 881-882 yet another invasion destroyed the cathedral. It was rebuilt once more in 918, again without any surviving visual evidence. Finally, the cathedral was consecrated on January, 2nd 1030 by the Bishop Gérard 1st. Construction accelerated and its vault was elevated by 110. There were significant renovations to the cathedral in 1370 unfortunately, however, much of the ornament was stolen by the Germans in 1493. Following the defeat of Louis XI, Arras was removed from French territory and put under the authority of the Counts of Flanders. It is at this moment in the 16th century, specifically in 1517 according to the Musée des Beaux-Arts d'Arras, that the construction of the Altar de la Manne can be dated. By 1640, with the victory of Louis XIII, Arras is again a French territory. The final renovations to the cathedral, in the classical style, were applied later in the later 18th century.

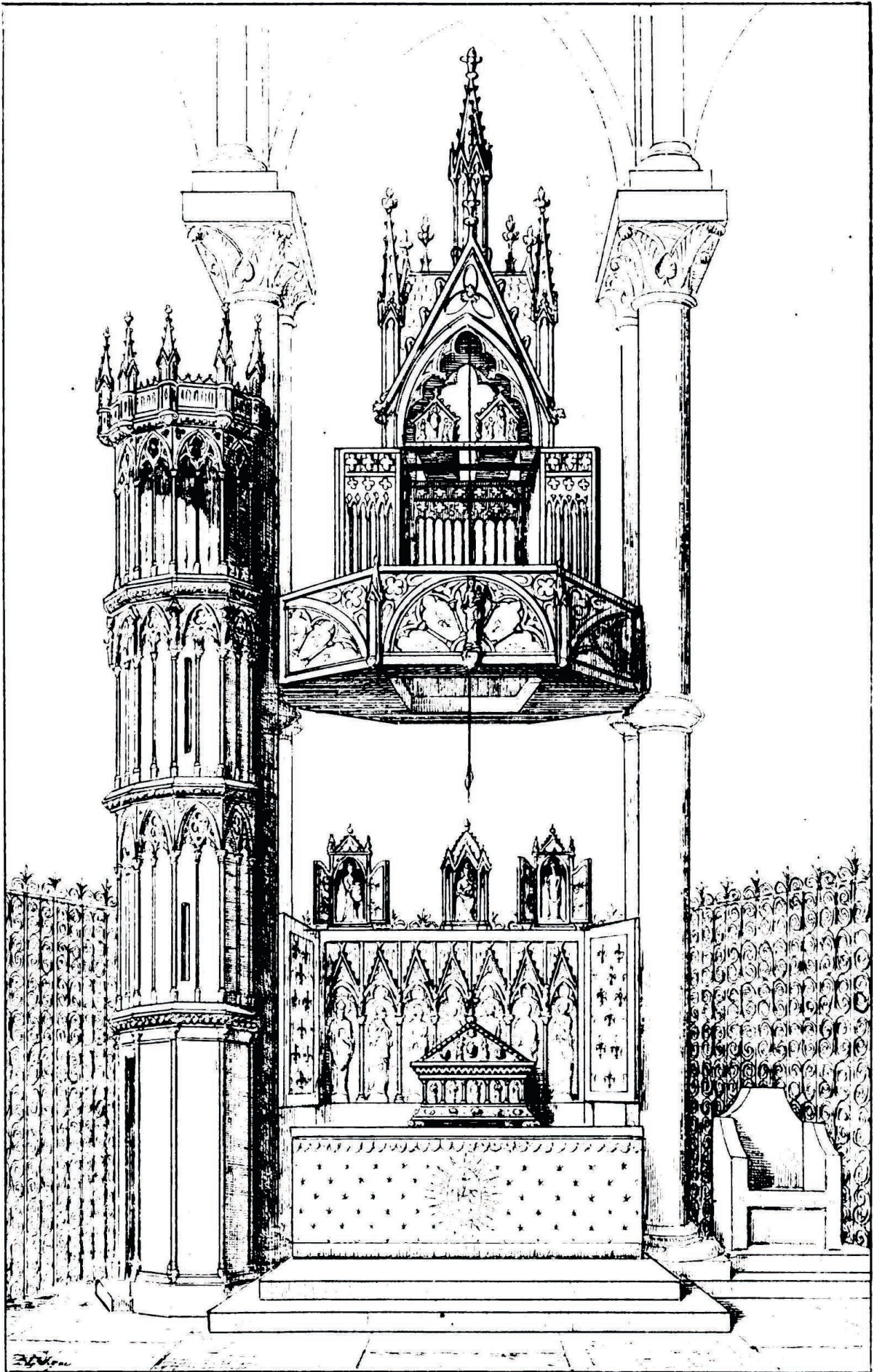
Having largely survived intact since the late 15th century, the real problems began with the French Revolution. Arras, despite being the revolutionary Maximilien de Robespierre's native town, was not spared by the Revolution. In 1793, the cathedral became a military warehouse where munitions and other military equipment were stored. Further indignities followed, as the cathedral was sold by the municipality in 1799 and largely dismembered. The final insult to the cathedral and its sacred location was Napoleon's demand in 1802 that the site be entirely cleared and leveled and that the adjacent Abbey of Saint Vaast would replace the Arras cathedral. Napoleon further decreed the site would become a 'promenade publique' which was finished in 1825. A church dedicated to Saint Nicolas now occupies the site.

THE ALTAR OF LA MANNE AT ARRAS

Researching the interiors and decoration of Arras is difficult as the interiors were vandalized and dispersed during the French revolution and, as discussed, the building no longer exists. This research is made even more difficult by the fact that the bishopric archives were destroyed in 1915, during the First World War. However, there is still an *Inventaire du Mobilier de Notre Dame*, made on the 16-18th of June/ 4th of August 1791 before the furniture and decorations were transferred to the Capuchin convent. This inventory mentions the present lot, the two alabaster figures of *Saint Joseph* and *Melchior* as 'sept effigies en albâtre représentant l'Adoration des Mages' in the altar of la Manne (Loriquet, *op. cit.* p. 168-169).

Medieval Catholicism was an image-based religion. The visuals were essential as, among other purposes, they had an educational use, to teach the followers, often illiterate, the great principles of the religion. The altar of la Manne perfectly summarized one of the most central stories of Catholicism, that of the Adoration. The altar of la Manne, also called the '*autel des reliques*' was situated at the axis of the choir – the central part of the church – directly behind the main altar of the cathedral. In a reconstruction of the cathedral, published by Didron, both the reliquary on the altar, as well as the entire altarpiece are visible (Didron, *op. cit.*). It is composed of seven niches with the seven alabaster sculptures including the present lots of *Saint Joseph* and *Melchior*, as well as the figures of *Gaspard*, *Balthazar*, *David* and *Isaiah* which are all now in the Arras Musée des Beaux-Arts. In the early 20th century these four additional figures were first mentioned in a 1907 inventory done for the Arras Musée des Beaux-Arts and recorded under the following inventory numbers: *Balthazar* (n°907-30), *Gaspard* (n°907-31), *David* (n°907-32) and *Isaiah* (n°907-35). The seventh, and central figure, is most likely the Virgin. This very refined and very specific iconographic program for the altarpiece indicates it was certainly an important commission from a canon of the cathedral, probably Joseph Marle, who then offered it to his church.

Didron describes the altar: 'The '*autel des reliques*' of Arras is, at the same time, both an official altar and a stage. The relics were so numerous in this cathedral that a stage had to be raised above the altar to store the relics that would not fit. On Saint days, the *chasse*, containing the appropriate relics, would be lowered by a rope from the top of the stage... One could access the stage through the charming circular stairs that can be seen on the left side of the drawing' (Terninck, *op. cit.*, p. 46). Thus the discovery of the present lot, the two figures of *Saint Joseph* and *Melchior*, is of a major importance from a historical and an artistic point of view, as it allows us to reconstitute, almost entirely, the altar of la Manne.



Drawing of the Altar of la Manne,
A. Terninck, *Essai historique et monographique sur l'ancienne cathédrale d'Arras, avec planches*, Paris, 1853.





SAINT JOSEPH AND MELCHIOR AND THE MYSTERY MAN

Kneeling at the feet of the figure of St. Joseph, under his protection is, almost certainly, the man who commissioned the figures and who donated them to the cathedral. As has already been suggested, the donor is probably Joseph Marle which is indicated by the coat-of-arms, consisting of three blackbirds, as well as the inscription in gold of 'IOSEPH/ VIR MARLE'; all on the base. The Marles, a noble family, were known to have held important political and ecclesiastical positions in Arras and the region. For example, in the 16th century, certain members of the family were appointed *notaires* and *secrétaires* to the King (Charton-Le Clech, *op. cit.*, Toulouse, 1993). While the identification of the donor must remain tentative as it was a large family, the figure is fascinating as it is clearly a specific portrait of a man, with a face that is less idealized than those of the saints. Saint Joseph is depicted with his walking stick, blooming with lilies, which symbolizes both rebirth and is a reference to the immaculate conception of the Virgin, the wife of Joseph (Hall, *op. cit.*, p. 177).

The figure of Melchior, the eldest of the gift-bearing Magi, is represented with an open vase-shaped chalice, intended to hold the gift of gold, a symbol of Christ's royalty. He wears, on his shoulders, the traditional Mithraic cape and at his feet is a Phrygian bonnet. Indeed, well before it became a symbol of the French Revolutionaries, this bonnet was a symbol of the Persian god Mithra and the cape and bonnet were worn by her priests, the magi (*Ibid.*, p. 145). This Phrygian bonnet was also used in contemporary paintings and it shows up on the ground in both Botticelli's and Durer's paintings of the *Adoration of the Magi* of 1475 and 1504, respectively. Closer to home, the present lot also can be stylistically linked to the late works of the painter Jean Bellegambe (1470-1536).

The white color and translucence of alabaster made it a sought-after material for religious representations, as it was often used to symbolize purity and light. It had even more powerful religious connotations and reputed healing qualities as it was supposedly water from an alabaster vase that was broken to pour on Christ's feet. While it is well-documented that the English Midlands and Northern Spain were centers of Medieval alabaster production, exporting their stone throughout Europe, it is less well-known that the Isère region was also important for supplying alabaster, particularly to eastern France (Kloppmann, *op. cit.*). Before the end of the 15th century, alabaster had been almost exclusively used for gravestones but thereafter became more common - and was used to great effect - for devotional panels and altars. Perhaps one disadvantage to alabaster is that, as a saline rock, it breaks easily and the stone is usually carved in relatively small pieces when compared to other, harder stones (Prigent, *op. cit.*, p. 17).

Therefore, both the excellent condition and very large sizes of *Saint Joseph* and *Melchior* makes us appreciate their extraordinary survival all the more. Classified a '*trésor national*' by the French authorities, the figures of *Saint Joseph* and *Melchior* present an extraordinary opportunity to collectors as well as a reminder of the iconic cathedral of Arras, a Gothic masterpiece, gone forever.



Alabaster figures of Balthazar, Gaspard, David, Isaiah, Musée des Beaux-Arts d'Arras



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

- Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".
- Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

- The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.
- Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

- If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.
- Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

- Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.
- All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.
- We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.
- For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

- Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.
- As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.
- Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

- If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:
 - for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);
 - for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
 - for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

- We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department at +1 212-636-2490.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Credit Department at +1 212-636-2490.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) Internet Bids on Christie's LIVE™

For certain auctions we will accept bids over the Internet. Please visit www.christies.com/livebidding and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. In addition to these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on www.christies.com.

(c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at www.christies.com. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The auctioneer can, at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders;
- internet bidders through 'Christie's LIVE™' (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$250,000, 20% on that part of the **hammer price** over US\$250,000 and up to and including US\$4,000,000, and 12.5% of that part of the **hammer price** above US\$4,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price**, the **buyer's premium**, and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's is currently required to collect sales tax for **lots** it ships to the following states: California; Florida; Illinois; New York; and Texas. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

- is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and
- has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the

catalogue description (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This **additional warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of

these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2(h)(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").
 - We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.
 - You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.
 - Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
 - Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
 - Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

To make a 'cardholder not present' (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

- When you collect the **lot**; or
- At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

- If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
 - we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - we can, at our option, reveal your identity and contact details to the seller;
 - we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - we can take any other action we see necessary or appropriate.
- If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

6 COLLECTION AND STORAGE

1 COLLECTION

- We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2495.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - we will charge you storage costs from that date.

- (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
- (iii) we may sell the **lot** in any commercially reasonable way we think appropriate.
- (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - (i) charge you storage fees while the **lot** is still at our saleroom; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING 1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at www.christies.com/shipping or contact us at PostSaleUS@christie.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.
- (b) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.
- (c) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of

a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) **Lots of Iranian origin**

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
- (ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be

responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and we will pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at www.christies.com.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-US party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the

arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on www.christies.com. Sales totals are **hammer price plus buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from www.christies.com.

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2. **lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on www.christies.com, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

- Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.
- ◊ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.
- ~ **Lot** incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.
- See Storage and Collection pages in the catalogue.
- Ψ **Lot** incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.
- △ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.
- **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

18/05/17

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

△ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its lot number.

◦ Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol ◦ next to the lot number.

◦ ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the lot fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the lot. The third party is therefore committed to bidding on the lot and, even if there are no other bids, buying the lot at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the lot not being sold. If the lot is not sold, the third party may incur a loss. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◦ ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final hammer price. The third party may also bid for the lot above the written bid. Where the third party is the successful bidder, Christie's will report the final purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a lot and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a lot consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a lot and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/ "Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/ "Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/ date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations. These will vary by department.

18/05/17

WORLDWIDE SALEROOMS AND OFFICES AND SERVICES

ARGENTINA

BUENOS AIRES
+54 11 43 93 42 22
Cristina Carlisle

AUSTRALIA

SYDNEY
+61 (0)2 9326 1422
Ronan Sulich

AUSTRIA

VIENNA
+43 (0)1 533 881214
Angela Bailou

BELGIUM

BRUSSELS
+32 (0)2 512 88 30
Roland de Lathuy

BRAZIL

SÃO PAULO
+55 21 3500 8944
Nathalie Lenci
(Independent Consultant)

CANADA

TORONTO
+1 647 519 0957
Brett Sherlock (Consultant)

CHILE

SANTIAGO
+56 2 2 2631642
Denise Ratinoff de Lira

COLOMBIA

BOGOTA
+571 635 54 00
Juanita Madrinan
(Independent Consultant)

DENMARK

COPENHAGEN
+45 3962 2377
Birgitta Hillingso (Consultant)
+ 45 2612 0092
Rikke Juel Brandt (Consultant)

FINLAND AND THE BALTIC STATES

HELSINKI
+358 40 5837945
Barbro Schauman
(Consultant)

FRANCE

**BRITTANY AND
THE LOIRE VALLEY**
+33 (0)6 09 44 90 78
Virginie Gregory (Consultant)

GREATER

EASTERN FRANCE
+33 (0)6 07 16 34 25
Jean-Louis Janin Daviet
(Consultant)

NORD-PAS DE CALAIS

+33 (0)6 09 63 21 02
Jean-Louis Brémilts
(Consultant)

•PARIS

+33 (0)1 40 76 85 85

POITOU-CHARENTE

AQUITAINE
+33 (0)5 56 81 65 47
Marie-Cécile Moueix

PROVENCE -

ALPES CÔTE D'AZUR
+33 (0)6 71 99 97 67
Fabienne Albertini-Cohen

RHÔNE ALPES

+33 (0)6 61 81 82 53
Dominique Pierron
(Consultant)

GERMANY

DÜSSELDORF
+49 (0)21 14 91 59 352
Arno Verkade

FRANKFURT

+49 170 840 7950
Natalie Radziwill

HAMBURG

+49 (0)40 27 94 073
Christiane Gräfin
zu Rantzau

MUNICH

+49 (0)89 24 20 96 80
Marie Christine Gräfin Huyn

STUTTGART

+49 (0)71 12 26 96 99
Eva Susanne Schweizer

INDIA

MUMBAI
+91 (22) 2280 7905
Sonal Singh

INDONESIA

JAKARTA
+62 (0)21 7278 6268
Charmie Hamami

ISRAEL

TEL AVIV
+972 (0)3 695 0695
Roni Gilat-Baharaff

ITALY

•MILAN
+39 02 303 2831
Cristiano De Lorenzo

ROME

+39 06 686 3333
Marina Cicogna

NORTH ITALY

+39 348 3131 021
Paola Gradi (Consultant)

TURIN

+39 347 2211 541
Chiara Massimello
(Consultant)

VENICE

+39 041 277 0086
Bianca Arrivabene Valenti
Gonzaga (Consultant)

BOLOGNA

+39 051 265 154
Benedetta Possati Vittori
Veneri (Consultant)

GENOA

+39 010 245 3747
Rachele Guicciardi
(Consultant)

FLORENCE

+39 055 219 012
Alessandra Niccolini di
Camugliano (Consultant)

CENTRAL &

SOUTHERN ITALY
+39 348 520 2974
Alessandra Allaria
(Consultant)

JAPAN

TOKYO
+81 (0)3 6267 1766
Chie Hayashi

MALAYSIA

KUALA LUMPUR
+65 6735 1766
Julia Hu

MEXICO

MEXICO CITY
+52 55 5281 5546
Gabriela Lobo

MONACO

+377 97 97 11 00
Nancy Dotta

THE NETHERLANDS

•AMSTERDAM
+31 (0)20 57 55 255
Arno Verkade

NORWAY

OSLO
+47 949 89 294
Cornelia Svedman
(Consultant)

PEOPLES REPUBLIC OF CHINA

BEIJING
+86 (0)10 8583 1766

•HONG KONG

+852 2760 1766

•SHANGHAI

+86 (0)21 6355 1766

PORTUGAL

LISBON
+351 919 317 233
Mafalda Pereira Coutinho
(Consultant)

RUSSIA

MOSCOW
+7 495 937 6364
+44 20 7389 2318
Zain Talyarkhan

SINGAPORE

SINGAPORE
+65 6735 1766
Nicole Tee

SOUTH AFRICA

CAPE TOWN
+27 (21) 761 2676
Juliet Lomberg
(Independent Consultant)

DURBAN &

JOHANNESBURG
+27 (31) 207 8247
Gillian Scott-Berning
(Independent Consultant)

WESTERN CAPE

+27 (44) 533 5178
Annabelle Conyngham
(Independent Consultant)

SOUTH KOREA

SEOUL
+82 2 720 5266
Jun Lee

SPAIN

MADRID
+34 (0)91 532 6626
Carmen Schjaer
Dalia Padilla

SWEDEN

STOCKHOLM
+46 (0)73 645 2891
Claire Ahman (Consultant)
+46 (0)70 9369 201
Louise Dyhlén (Consultant)

SWITZERLAND

•GENEVA
+41 (0)22 319 1766
Eveline de Proyart

•ZURICH

+41 (0)44 268 1010
Jutta Nixdorf

TAIWAN

TAIPEI
+886 2 2736 3356
Ada Ong

THAILAND

BANGKOK
+66 (0)2 652 1097
Benjawan Uraipraivan

TURKEY

ISTANBUL
+90 (532) 558 7514
Eda Kehale Argün
(Consultant)

UNITED ARAB EMIRATES

•DUBAI
+971 (0)4 425 5647

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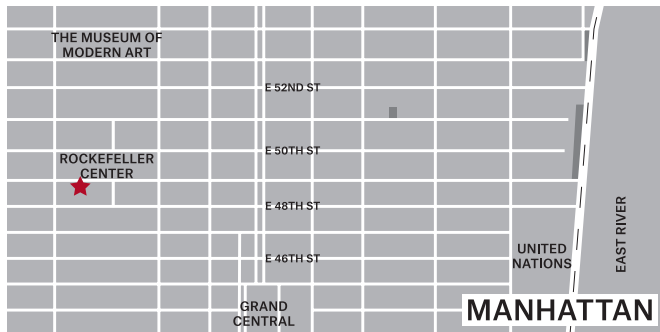
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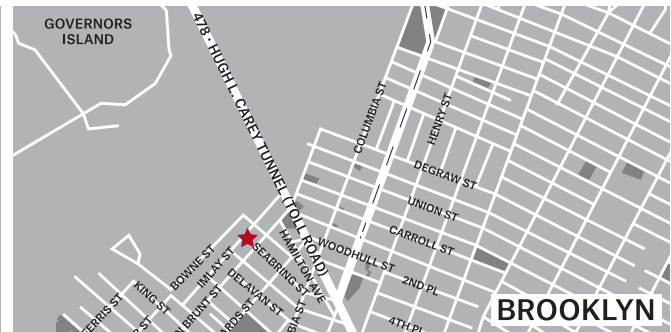
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ZANOBI STROZZI (FLORENCE 1412-1468)
The Last Judgement
tempera and gold on panel
41 5/8 x 51 1/4 in. (106.5 x 131.5 cm.)
£2,000,000-4,000,000

OLD MASTERS EVENING SALE

London, 5 July 2018

VIEWING

| | |
|----------------------|-----------------|
| 13-18 April 2018 | 1-5 July 2018 |
| 20 Rockefeller Plaza | 8 King Street |
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Property of La Salle University
JEAN-AUGUSTE-DOMINIQUE INGRES (FRENCH, 1780-1867)
Virgil Reading from the Aeneid
oil on paper on panel
24 x 19 $\frac{5}{8}$ in. (61 x 49.8 cm.)
Painted in 1864.
\$600,000-1,000,000

19TH CENTURY EUROPEAN ART

New York, 18 April 2018

VIEWING

13-17 April 2018
20 Rockefeller Plaza
New York, NY 10020

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“Eventually all these objects which have brought so much pleasure to Peggy and me will go out into the world and will again be available to other caretakers who, hopefully, will derive the same satisfaction and joy from them as we have over these past several decades.”

— DAVID ROCKEFELLER

THE COLLECTION OF PEGGY AND DAVID ROCKEFELLER

New York, 7–11 May 2018

VIEWING

Begins 28 April 2018

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JEAN-BAPTISTE-CAMILLE COROT (1796-1875)
Venise, vue du Quai des Esclavons
signed and dated 'C. COROT. 1845.' (lower right)
oil on canvas
18 ¾ x 32 ¼ in. (47.6 x 81.9 cm.)
Painted in 1845
\$5,000,000-7,000,000

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A BRONZE AND WHITE MARBLE BUST OF EMPEROR LUCIUS VERUS
ATTRIBUTED TO LUDOVICO LOMBARDO (1507/1509-1575), 1540s-1560s
\$200,000-400,000

THE EXCEPTIONAL SALE

New York, 20 April 2018

VIEWING

13-19 April 2018
20 Rockefeller Plaza
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